

THE ATHENÆUM

Journal of English and Foreign Literature, Science, the Fine Arts, Music and the Drama.

No. 2277.

LONDON, SATURDAY, JUNE 17, 1871.

PRICE
THREEPENCE
REGISTERED AS A NEWSPAPER

ROYAL ACADEMY OF ARTS.—A PROFESSORSHIP OF CHEMISTRY having been instituted by the Royal Academy, those Gentlemen who are desirous of offering themselves as CANDIDATES are requested to notify their intention on or before SATURDAY, 1st July.—Particulars can be obtained on application at the Office of the Registrar, Burlington House.

JOHN PRESCOCK KNIGHT, R.A., Secretary.

BRITISH ASSOCIATION for the ADVANCEMENT OF SCIENCE.—THE NEXT ANNUAL MEETING of this Association will be held at EDINBURGH, commencing on WEDNESDAY, August 2, 1871.

President—Professor Sir WILLIAM THOMSON, D.C.L., LL.D., F.R.S., F.G.S., Professor of Natural Philosophy in the University of Glasgow.

Notices of Papers proposed to be read at the Meeting should be sent to the Assistant-General Secretary, G. GRIFFITH, Esq., M.A., Harrow.

Information about Local Arrangements may be obtained from the Local Secretaries, 14, Young-street, Edinburgh.

ANTHROPOLOGICAL INSTITUTE OF GREAT BRITAIN AND IRELAND,

4, ST. MARTIN'S PLACE, Trafalgar-square.

MONDAY, 19th inst., at 8 P.M.

Papers to be read:—1. Mode of Preserving the Dead among the Natives of Queensland, Albert M'Donald, Esq.—2. Forms of Ancient Interments in Antirrhine, Dr. Sinclair Holden—3. Analogies and Coincidences among Unconnected Nations, Hodkin M. Westropp, Esq.—4. Peruvian Antiquities, Josiah Harris, Esq.

J. FRED. COLLINGWOOD, Secretary.

LONDON INTERNATIONAL EXHIBITION of 1871.

THE GENERAL PUBLIC are admitted EVERY WEEK-DAY, EXCEPT WEDNESDAY, from 10 A.M. to 6 P.M., on payment of ONE SHILLING. On WEDNESDAYS the price is HALF-A-CROWN.

There are Five Entrances, one by the Royal Entrance of the Albert Hall, two in Exhibition-road, and two in Prince Albert-road.

LONDON INTERNATIONAL EXHIBITION of 1871.

GUINEA MONTHLY TICKETS are now issued, for the especial convenience of Visitors from the Country.

LONDON INTERNATIONAL EXHIBITION of 1871.

GUINEA MONTHLY TICKETS give all the advantages of Season Tickets for the period of issue, and admit to a free Arena or Balcony Seat for all Concerts given in the daytime, at the cost of Her Majesty's Commissioners, to the Exhibition Galleries at all times, and two hours before the public, and to all the Flower-Shows and Promenades in the Horticultural Gardens. The Lower Entrance in Exhibition-road only open from 8 A.M. to Season-Ticket Holders.

LONDON INTERNATIONAL EXHIBITION of 1871.

THE GUINEA MONTHLY and the THREE-GUINEA Season Tickets are issued at the Royal Albert Hall, and by all the usual Agents.

LONDON INTERNATIONAL EXHIBITION of 1871.

GREAT SHOW OF RHODODENDRONS, under the New Tent, in the Gardens of the Royal Horticultural Society, by ANTHONY WATERER, Knapp Hill, Woking.

Admission from the International Exhibition, Sixpence.

LONDON INTERNATIONAL EXHIBITION of 1871.

REVIEW OF SCHOOL DRILL before H.R.H. PRINCE ARTHUR, on 2nd of June, in the HORTICULTURAL GARDENS. After the Review, a Musical Performance in the Royal Albert Hall, by the School Bands.

Admission to the Exhibition, 1s.; to the Horticultural Gardens, 1s.; Reserved Seats for the Review, 1s.; and Reserved Seats for the Balcony or Area of the Royal Albert Hall, 1s.; may be had on the day of the Review at the Exhibition.

Subscription Tickets, passing the bearer to the Exhibition, the Gardens, Reserved Seats for the Review, and a Reserved Amphitheatre Seat in the Hall, may be had at the Exhibition, price 5s.

UNIVERSITY COLLEGE, LONDON.—The

PROFESSORSHIP OF APPLIED MATHEMATICS and MECHANICS is now VACANT. In addition to the ordinary emoluments of the Chair, derived from Fees, the Professor will, for five years certain, receive an endowment of 500l. per annum, provided by a Friend of the College. Applications for the Appointment will be received up to SATURDAY, July 1, at the Office of the College, where further information may be obtained.

JOHN ROBSON, B.A.,

Secretary to the Council.

June 7, 1871.

BRIGHTON COLLEGE.—The OFFICE OF PRINCIPAL will become VACANT at the end of the Present Term.

The Council are prepared to RECEIVE APPLICATIONS from Gentlemen desirous of the Appointment. Candidates must be Clergymen of the Church of England, and Graduates of Oxford or Cambridge. Every information may be obtained of the Secretary, the Rev. J. Image, 11, Wellington-villas, Brighton, to whom also Testimonials must be sent on or before Monday, June 19th.

J. IMAGE, Secretary.

FRESHFIELD COLLEGE, near SOUTHPORT, Lancashire.

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Second Master—C. U. TRIPP, Esq., M.A. Exeter College, Oxford. Mathematical and Senior Assistant Master—Rev. J. E. REECE, B.A., St. John's College, Cambridge.

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Leeds, 9th June, 1871. C. A. CURWOOD, Town Clerk.

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at PLOEN, not far from Hamburg. Moderate and inclusive Terms. For Prospectuses, containing full information, and many first-class references, apply to Mrs. JAMES BISCHOP, 73, Kensington-gardens-square, London, or the Rev. L. CAMPBELL, D.D., Minister of the German Lutheran Church in London, 4, Princes-hill-road, N.W.

EDUCATION in GERMANY.—Pastor M. MASS-

MANN, jun., Wiesmar (a healthy Sea Port and Bathing-Place), Mecklenburg, formerly Director of a "Realschule," RECEIVES a FEW ENGLISH PUPILS into his House, whom, according to desire, he either instructs entirely himself, or after due preparation sends to an excellent Public School. The highest testimonials from Parents and others. Moderate terms.—For particulars apply as above, or to Rev. Dr. SIMON, Spring Hill College, Birmingham, and W. J. KALES, Esq., Montague House, Tottenham.

GERMAN LANGUAGE.—A Family residing in

a pleasant Village in HOLSTEIN wish to receive a few YOUNG ENGLISH LADIES, above 15, who desire to LEARN GERMAN. Other studies pursued, if desired, and the advantages enjoyed of an agreeable and musical family circle. Terms moderate.—Address in English or German, Mrs. CHARLOTTE MANNABERG, HANAUER, Hotel, Reference permitted to Mrs. VASSEUR, Knokholt, near Sevenoaks, Kent, and to Mrs. G. STURGE, Woodthorpe, Sydenham Hill, near London, S.E.

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residing in a Country Mansion, in Midland County, not far from a large town, having only one daughter, 16 years of age, for whom they strongly prefer a home education, are desirous of meeting with a YOUNG LADY of about her age to finish her education with her, under a first-rate governess and masters. The situation is exceedingly healthy, and combines delightful rural advantages. First-class references would naturally be given and required.—Address EDWARD K. BLITH, Esq., Solicitor, 10, St. Swinburn's-lane, London.

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FAITHFULL will deliver THREE LECTURES, on the following Subjects, at the SALLE DE LECTURE, 250, Regent-street, W. Each Address to be illustrated by Readings:—Our English Poets, June 27th.—The Poets of America, July 4th.—Poetry-Writing Poets, July 11th; at 8 o'clock precisely.—Reserved Seats, 2s. 6d.; Admission, 1s., at the Victoria Press, Princes-street, Hanover-square, W.

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year A. 120. Antiochus, Hierax, a fine tetradrachm, &c. Gold—

Lot 42, Hiero, size 13, this important coin is of the same style of

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LONDON, SATURDAY, JUNE 17, 1871.

LITERATURE

The Life and Times of Henry Lord Brougham.
Written by Himself. 3 vols. Vol. II.
(Blackwood & Sons.)

By inserting in his narrative a well-known letter, written by George the Second to Frederick, Prince of Wales, in September, 1737, and calling attention to it as a hitherto unpublished epistle from George the Third to his eldest son, Lord Brougham perpetrated a blunder that will go far, as Lord Stanhope has pointed out, to shake public confidence in his autobiographic communications. The witness who could err on such a matter may be suspected of error on other points, where his statements are startling and contrary to general opinion. Nor is this the only glaring blunder of a volume that contains several instances of confusion on the biographer's part, or editorial carelessness, to one of which we shall call special attention. But though inferior in execution, the second instalment of Brougham's autobiography is, upon the whole, equal in interest to the first volume. Covering a period of twenty years, it opens with the narrator's triumphant fight for the repeal of the Orders in Council,—describes vigorously his unsuccessful contest for the representation of Liverpool,—sets forth the particulars of his intercourse with Caroline, Princess of Wales, and her daughter,—deals with his action in the House of Commons during what may be called the second term of his parliamentary career, and, recording his progress at the bar, exhibits him leading the Northern Circuit with the patent of precedence and silk gown, which he represents himself to have received from Lord Lyndhurst, out of regard for the professional interests of his Seniors on the circuit. So far as the entertainment of ordinary readers is concerned, too much is said of the dissensions of George the Third's family, and the domestic misdeeds of the first gentleman in Europe. Respecting those quarrels of a royal household, literature has spoken so fully and repeatedly, that a man must have a morbid appetite for court-scandals to relish another account, with insignificant variations, of a repulsive story which merely demonstrates that persons of high degree, when they surrender themselves to paltry passions and conceive unnatural enmity for their nearest kindred, are no less careless of decency and moral obligation in their fireside bickerings and contentions than similar evil-doers of low estate.

Every one knows the violent mutual hatred of George the Third and his eldest son, the dislike which Queen Charlotte cherished for her daughter-in-law, whose disagreement with her husband damaged the family respectability, and the ways in which the heir to the throne, after distinguishing himself by marital brutality, played the part of a tyrannical and unfeeling father so soon as his daughter offended him by exhibitions of attachment to her injured mother. The wretched story of domestic altercations and resentments lives in human memory, because the chief culprit and his victims were of too exalted rank to be forgotten in the grave. But no right-minded person desired a new version, with improvements and modifications, of the unwholesome narrative.

Whether Brougham was justified in thinking meanly of Queen Charlotte, whom he describes to Earl Grey as the writer of a letter "full of lies and evasions"; and whether it was Brougham or the Duke of Sussex who, on the occasion of the Princess Charlotte's flight from Warwick House to Connaught Place, prevailed on the young lady to return to her proper home, are questions about which we have no concern. And it is only on such small points that Lord Brougham differs from the previous historians of the royal scandals, until he comes to the most exciting section of the volume, his management of Queen Caroline's cause in the House of Lords. No blame, however, is attributable to the autobiographer for his minuteness respecting his dealings with his royal clients. It was due to himself that he should clear his fame of certain aspersions by showing, with the evidence of contemporary documents, that he was in private the consistently discreet and temperate adviser of the unhappy lady whom he defended publicly with incomparable spirit and eloquence. And in this respect the present volume is altogether successful. Throughout the twelve years of his professional connexion with the Princess of Wales he is proved by published papers to have been her most judicious adviser. The prudence which usually distinguished her behaviour towards her husband and his family, before her unfortunate continental residence, is chiefly attributable to her counsellor's power over her; and all her flagrant blunders were perpetrated either in defiance of his wishes, or at a time when she had removed herself beyond his personal influence. To the last he implored her not to leave England for the relief and diversions of foreign travel; and he was equally firm in entreating her to remain on the Continent when she conceived the disastrous project of returning to London and demanding her lawful share in the honours of her husband's crown. Her humiliating and fatal repulse from the doors of Westminster Abbey was a disaster that she would have been spared had she been governed by her lawyer's strenuous representations. Nor is the autobiographer's account of his relations with the Princess more beneficial to his own than the lady's fame. It is no slight tribute to her womanliness that the man who knew her more completely and her history more exactly than any other living person can have known them speaks of her in his last public utterances with cordial admiration, and declares his unqualified disbelief of the accusations preferred by her enemies. In these later years the retailers of legal gossip and Inns of Court tattle have delighted to tell a story, which describes Brougham in his old age as laughing at the supposition that he was so simple as to believe in his client's virtue. After uttering his own conviction of the lady's guilt, the aged Chancellor of the piquant anecdote is made to add, with a malicious leer, "But poor dear Denman believed in her innocence to the last." This droll invention is deprived at least of all strictly historical value by the autobiographer's statement:—

"Of the utter groundlessness of those we all" (i. e. all the Queen's legal advisers) "had the most complete and unhesitating belief: and I quite as much as any of the others. The evidence and discussion at the trial not only failed to shake the conviction with which we set out from our knowledge of the Milan proceedings, and from our communication with such of her household as had

attended her in the south, but very greatly confirmed it, and removed whatever doubts had for a moment crossed our minds. I can most positively affirm, that if every one of us had been put upon our oaths as jurymen, we should all have declared that there was not the least ground for the charges against her. The same was the clear and decided opinion of those most acquainted personally with her habits, from having been long on intimate terms with her—as Lord Archibald Hamilton; or having been her ladies—as Lady Charlotte Lindsay and Lady Glenberrey."

Though he never undervalued his services for law-reform, charitable trusts, popular education, and the abolition of slavery, the autobiographer always reflected with especial pride on his successful exertions for the repeal of the Orders in Council that, instituted by the Whigs and extended by the Tories in flagrant defiance of the rights of neutrals as measures of retaliation against Napoleon for his infamous Berlin decree, were soon found to be more hurtful to British than to French interests. "The repeal of the Orders in Council," run the first words of the present volume, "was my greatest achievement. It was second to none of the many efforts made by me, and not altogether without success, to ameliorate the condition of my fellow-men. In these I had the sympathy and aid of others, but in the battle against the Orders in Council I fought alone." That he exaggerated the importance to the nation of this memorable achievement readers may maintain; but it is unquestionable that he did not overrate its influence on his own fortunes. His action respecting the obnoxious Orders placed him, whilst still in his thirty-first year, before the eyes of the entire nation as a political leader, and earned for him the vehement though transient gratitude of those powerful portions of the community to whom the commercial restrictions had been especially injurious. On the repeal of the Orders, testimonials and presents of plate were voted to him by the representatives of British industry in different parts of the kingdom, and in his desire to reward the public benefactor, Mr. Shakespeare Reed—a great capitalist of the county of Durham—made a will, in which, after providing for his widow and near relations, he left the residue of his estate to the advocate who had pleaded so effectively the cause of the British merchants. One of the estates thus bequeathed was an estate in Barbadoes, for the protection of which the testator, a few years later, wrote to the reformer, urging him to oppose "the political set of pretended philanthropists who are seeking the emancipation of slavery in the West Indies." Instead of yielding to his applicant, Brougham tried to convert him to the anti-slavery faith, and consequently missed the wealth at one time designed for him by the slave-owner, who made a new will, from which Brougham's name was omitted. Another consequence of the fight against the Orders was the resolution of the Liverpool Liberals to return Brougham to Parliament as their representative at the general election of 1812. Ambitious of the distinction designed for him, Brougham turned his back on Camelford, and went to Liverpool, where he had the mortification of being defeated by Canning and Gascoigne. Though the unfortunate candidate had the satisfaction of knowing that his failure was certainly due to the mistake made by his too confident friends in endeavouring to carry

both seats, he was acutely hurt by the mishap, and made no secret of his annoyance in a letter that he wrote to Earl Grey, describing the incidents and humours of the election. On this contest the Tories spent 20,000*l.*; the Liberals, 8,000*l.*; Henry Brougham delivered more than 160 separate speeches; votes were bought at 30*l.* apiece, and several lives were lost, although the inhabitants of Liverpool congratulated themselves on the unprecedented orderliness of the whole affair. "Some scuffles occurred afterwards," Earl Grey's correspondent wrote, "but except a throwing of stones (in which young Roscoe and I had narrow escapes), we never were in any danger: some few accidents happened, two or three men being killed, and others severely cut and wounded, but all who knew Liverpool formerly say nothing was ever seen so quiet at an election there." This account of an unusually tranquil election puts us in mind of a San Franciscan operative manager, who concluded a vivid description of a disturbance that had occurred in his theatre by saying, "When I had addressed the house the storm subsided; but, though harmony was restored, promiscuous firing went on throughout the evening." The result of the struggle was particularly irritating to the biographer, who, failing in the North, lost his former seat also, and was compelled to pass three sessions out of Parliament. After this term of exclusion he was returned by Lord Darlington's influence for Winchelsea, a seat that, after fourteen years' tenure, he exchanged for Knarborough, where he rested until, as he expressed it with characteristic egotism, "I was returned on my own interest for Yorkshire."

During the interval between his defeat at Liverpool and re-appearance in Parliament, Brougham, in 1814, paid his first visit to Paris, shortly after Napoleon's capitulation, and was vividly astonished by the contempt or indifference expressed in all classes of society for the fallen Emperor. "I may add," says the autobiographer, using prophetic language that recent events have in a considerable degree justified,

"that the surprise I then felt at the conduct of the French people was much modified when I afterwards, during a long residence in France, acquired a more intimate knowledge of the national character and its distinguishing attributes, vanity and fickleness: a knowledge that has impressed me with a strong conviction that the day may come—*scilicet et tempus veniet*—when Napoleon's successor may, by dynastic aspirations by no means unnatural, or, more probably, by insane attempts at territorial aggrandisement, end his life a captive in a foreign prison; and, despite the substantial benefits he has conferred upon his country, may find himself, like his mighty predecessor, abandoned, vilified, and forgotten."

The next important fact in the Chancellor's story was the defeat of the ministerial attempt to burden the tax-payers with a five per cent. income tax in time of peace, a defeat so largely due to the member for Winchelsea that the majority of 37, which threw out the Bill, was christened by a caricaturist of the period "Brougham's 37," in reference to the fashionable snuff "Hardman's 37." The caricature represented Brougham in the act of offering a pinch of snuff to the Regent. Thus raised again by the breeze of popular favour, Brougham moved onwards without hindrance for several years. Instead of softening the nation to

her father, the Princess Charlotte's death had results which increased his odium with the public. The pulpits resounded with denunciations of the Regent, against whom a Cheltenham preacher delivered a sermon from the text, "He shall not reign, nor any of his seed." The popular feeling against the old Prince and new King was at its height, when Queen Caroline returned and Brougham was called to her defence. The author's statements respecting the legal consultations for that defence are interesting. So also are his references to the signs of general sympathy with the Queen and of disaffection in the household troops, who felt themselves as much bound by allegiance to the injured wife as to the inheritor of the Crown. But of all his statements respecting the famous trial none is more noteworthy than his explanation of the words with which, at the opening of his speech to the Lords, he intimated that, though forbearing for the present to raise the veil that concealed from the world much of the sovereign's life, he reserved the right to do so should the interests of his client require him to use every weapon at his command. On this point the writer observes:—

"Independent of our support from the people, and even upon the supposition of the case appearing against us, I had a sure resource,—a course which could not have failed, even if the bill had actually passed the Lords. The threat which I held out in opening the defence was supposed to mean recrimination; and, no doubt, it included that. We had abundant evidence of a most unexceptionable kind, which would have proved a strong case against the King; indeed, an unquestionable one of that description. But we never could be certain of this proving decisive with both Houses; and it assuredly would never have been sufficient to make the King give up the bill. He knew that all the facts of his conduct with Lady Jersey and others were universally known in society, and he cared little for their being proved at the bar of the Lords. When I said that it might be my painful duty to bring forward what would involve the country in confusion, I was astonished that everybody should have conceived recrimination to be *all* I intended. Possibly their attention was confined to this from nothing but recrimination having ever been hinted at, either by us or our supporters in either House, or by the writers who discussed the case in the newspapers; and I was well satisfied with the mistake, because it was of the last importance that the real ground of defence should be brought forward by surprise; or, at all events, that it should be presented at once in its full proportions, and by a short and clear statement. The ground, then, was neither more nor less than impeaching the King's own title, by proving that he had forfeited the crown. He had married a Roman Catholic (Mrs. Fitzherbert) while heir-apparent, and this was declared by the Act of Settlement to be a forfeiture of the crown, 'as if he were naturally dead.' We were not in possession of all the circumstances as I have since ascertained them, but we had enough to prove the fact. Mrs. Fitzherbert's uncle, Mr. Errington, who was present at the marriage—indeed, it was performed in his house—was still alive; and though, no doubt, he would have had a right to refuse answering a question to which an affirmative answer exposed him to the pains and penalties of a *premunire* denounced against any person present at such a marriage, it was almost certain that, on Mrs. Fitzherbert's behalf, he would have waived the protection, and given his testimony to prove the marriage; but even his refusal would have left the conviction in all men's minds that the marriage had taken place. However, there existed ample evidence, which Errington would undoubtedly have enabled us to produce without the possibility of incurring any penalty whatever. Mrs. Fitzherbert was possessed of a

will of the Prince in her favour, signed with his own hand, if not written entirely by himself, and in which he calls her his dear wife. I had a copy of this, if not the original, given me by her favourite and adopted child, Mrs. Dawson Damer, who naturally took a warm interest in defending the memory of her friend and protectress. The whole subject of the marriage is discussed in a book of her nephew's, Lord Stourton, and Mr. Charles Langdale; but the narrative is far from being distinct. They refer to the papers left in the hands of the Duke of Wellington and Lord Albemarle, and deposited at the bank of Messrs. Coutts, and which the Langdales had not the means of obtaining access to, but which we should have had by summoning them as witnesses. . . . The bringing forward, therefore, the marriage with Mrs. Fitzherbert, was of necessity the announcement either that the King had ceased to be King, or that the other branches of the Legislature must immediately inquire into the fact of the prohibited marriage, or that there must be a disputed succession, or, in other words, that civil war was inevitable. The bringing forward this case, therefore, must at once have put an end to the bill; and whether that would suffice, depended upon the Duke of York; but the very best that could happen was the abandonment of the bill peaceably, and the King being left with a doubtful title, which his adversaries would not fail to represent as no title at all."

The abandonment of the Bill and the popular passions roused by the incidents of the inquiry and the Queen's death, brought to Brougham the professional success which he had previously failed to achieve, though he desired it strongly and worked for it more strenuously than he ever admitted. For years his practice at the bar was small for a man of his proved ability and political eminence. The Liverpool election injured it. "I have," he wrote to Earl Grey, from Lancaster, Sept. 1, 1814, "lost almost all the practice I had in this county owing to the election." Less than two years before he had written no less despondingly to Earl Grey, from the Temple, on the eve of the day on which the Hunts were convicted of libelling the Prince Regent, "I mean to try my profession for a couple of years longer in town; and if I find I succeed, well; if I don't get on a vast deal better than I have during the last two years, I am not quite so young as to continue leading a disagreeable life in London, when I might enjoy more profit and a thousand times more ease in the country, confining myself to my circuit, on which I am pretty secure of success." On Queen Caroline's death, he lost the silk and precedence which he had enjoyed as her counsel; and, like Dunning and Denman, he had to retire behind the bar, for Lord Eldon was so regardless of justice and his own dignity as to delight in withholding from the advocate the robe and privileges appropriate to his standing. But it was not in the power of the Chancellor's spite to injure his adversary, who observes, "My practice recovered rapidly, and in one year I made in a stuff gown above 7,000*l.*: so that, in 1827, when pressed to take the rank so long withheld, I at first declined: but it was urged on account of others, and I consented." The same year in which Lord Lyndhurst, by giving Brougham a patent of precedence, discharged the duty which Scott, actuated by personal animosity to the advocate and mean subserviency to the king, had neglected, was the year in which Canning is said to have offered the autobiographer the chiefship of the Exchequer, with a view of withdrawing him from the

House of Commons, if not of detaching him from his party. Referring to this extraordinary proposal, which could only have been carried out through the retirement of Sir William Alexander, Lord Rosslyn wrote to Brougham, October 31, 1827, "I knew long ago that you had been offered by Canning to become Chief Baron; but it was so obviously a desire to remove you from all political life, and—taking example, perhaps, from his own acceptance of Portugal and India—to bribe you to leave him without a rival in the Commons, that I never could have conceived you to be so devoid of all honest ambition as to submit to be extinguished in this manner" (pp. 494-5). Respecting this same overture Brougham himself wrote to Earl Grey, September 1, 1827, "I must have the admission made to me on all hands of having acted from motives without the slightest possible tincture of interest; for within six weeks I have refused the most easy and secure income for life of 7,000*l.* a year, and high rank, which I could not take without leaving my friends in the House of Commons exposed to the leaders of different parties" (p. 489). The year of Canning's brief premiership, be it remembered, was 1827. By some carelessness of a transcriber, or some blundering of a compositor, or some other cause of laughable error, the foregoing words from Brougham's letter of September 1, 1827, to Earl Grey, are found at page 457 tacked to the concluding sentence of a letter, dated September 19, 1822, from the same writer to the same statesman, thus:—

"This is all the news I have, and I fear it may not reach you till it is old, as there seems considerable delay in the communication between the two, from motives without the slightest possible tincture of self-interest, for within six weeks I have refused the most easy and secure income for life of 7,000*l.* or 8,000*l.* a year, and high rank, which I could not take without leaving my friends in the House of Commons exposed to the leaders of different parties" (p. 458).

As it stands, the above sentence is unintelligible. It is obvious the words, beginning with "from motives" and ending with "different parties," were taken from the later letter, and inadvertently added to the epistle of September 19, 1822. But the strange fact about the confusion is that, though the person charged with seeing the MSS. through the press paid special attention to the two letters, he failed to notice the blundering; for in a note to the letter of September 1, 1827, he says:—"The office of Lord Chief Baron of the Exchequer. See this referred to *ante* p. 458, and *post* p. 494." How could the corrector for the press suppose that Lord Brougham, writing in the year 1822, could refer to an offer made to him within six weeks of September, 1827? This instance of carelessness is enough to justify us in expressing a regret that Henry Brougham's literary executor has not taken better heed of a hint that we gave him in our notice of the first volume of the autobiography.

In every chapter of the volume the reader comes upon allusions to matters of moment or facts of interest to collectors of gossip. Writing to Earl Grey in 1814, when 'Waverley' was the book of the hour, Brougham says: "If you mean to buy 'Waverley' (which is Scott's), you may keep my copy instead of bringing it to town, as I find one here." From the frankness of which communication we infer that Brougham

had not been cautioned to keep Scott's authorship of the novel a secret, and that the parentage of the work was probably known to more persons from the first than has generally been supposed. Seven years later, young John Leycester Adolphus, son of the criminal barrister, published his 'Letters to Richard Heber,' in which he ascribed the Waverley novels to Walter Scott; and in 1820, when Brougham encountered Sir Walter Scott and the Duke of Clarence in a room attached to the House of Lords, he heard the novelist evade the Duke's curiosity respecting the authorship of the Waverley books. "The Duke having asked him some question referring to the authorship of the Waverley novels, he said: 'Sir, I must give your Royal Highness the favourite answer of the day, "Non mi ricordo."' Amongst other almost-forgotten notorieties of no far-distant day, mentioned in the autobiography, is Mr. Dent, called for many a year Dog Dent, in reference to his original suggestion of the dog-tax. "After Pitt imposed the tax," we are told, "Dent used frequently to receive large hampers garnished with hares' legs, pheasants' tails, grouse and partridge wings, &c., but invariably filled with dead dogs." Have we the politician bold enough, at the risk of incurring similar persecution, to put a tax on cats? Of the many anecdotes that season the substantial narrative, one of the best relates to Lord Wellesley's marriage:—

"The same kind of argument had been used to Lord Wellesley, but without success, ten years before, when the Regent urged him to overcome his objections to Percival and endeavour to serve with him. He said: 'I'll tell your Royal Highness how impossible it is by a comparison you will at once understand. You might as well ask me to live with my wife.' He had long been separated from her. The marriage with Mlle. Roland had been brought about by a trick. She had been the mother of his children—Richard, John, and Lady C. Bentinck—before he went to India; and, upon his return, she lived for some time at Apsley House. She was taken ill, and grew so much worse that, to all appearance, she could not last many days. Her confessor persuaded Lord Wellesley that, as she was on her death-bed, he ought to enable her to receive the last sacrament of her Church by marrying her, which he did. He then went to Eton for a week, to be out of the way till all was over; and he told the butler to write to him the moment the event took place. He received no letter, and, after some days, returned to town. When he saw the butler, he asked when it had happened. 'Happened!' he said; 'Milady is in the drawing-room at luncheon, and has been quite well these three days.' But from that time he made her live in a house, which he took for her, in Harley Street."

As the present volume closes at a date when Brougham was only fifty-one years of age, it may be inferred that the autobiographer does not speak at length of his doings after his retirement from official labour.

Three Years' Slavery among the Patagonians.

By A. Guinnard. Translated by Charles S. Cheltnam. (Bentley.)

ALTHOUGH we do not go so far as the persons mentioned in Mr. Cheltnam's Preface, who absolutely discredit the statements of this book, we cannot but think it somewhat exaggerated. When M. Guinnard speaks of being carried away on a Mazepa-ride which lasted five days, of being thirteen days on horseback while escaping from the Indians, of seizing in both hands a poisonous snake which

had curled itself round his body, and flinging it away from him without being hurt, our confidence in the fidelity of his memory and observation must be a little shaken. In like manner his account of the Great Cacique of the Indians as a man of more than a hundred years old, who still retained black hair and an unwrinkled forehead, may be set down as marvellous. We are told, indeed, that all the South American Indians are extremely hardy, and live to a great age in spite of their severe fatigues and excesses. Yet this is one of the least satisfactory parts of the book; and even if we allow that M. Guinnard underwent extraordinary hardships, and has endeavoured to relate his own sufferings faithfully, we must remember that the ages of his captors are only a matter of hearsay. Mr. Cheltnam himself, who has the proper regard of a translator for his original, is unable to understand the peculiar manner of boxing the compass which is shown by the use of the terms "west-north-east" and "west-south-east." There are other things in the book besides this that are not dreamt of in our philosophy.

The Patagonians, with whom M. Guinnard was in captivity, are composed of those tribes of Indians that inhabit the Pampas, and make the life and property of the colonists so insecure. In more than one book which we have lately noticed, the depredations of these savages have been painted in fearful colours; and M. Guinnard's description of their home-life bears out the character given them by others. The revolting details of their food, their domestic habits, their superstitions and their vices, bear the trace of M. Guinnard's horrible experiences, but are perhaps none the less genuine. During the three years of his servitude, the author made the round of some of the principal tribes, being sold from one to another when he had made himself sufficiently useful. First, in tending horses; then in doing other menial work; lastly, in acting as secretary to the Indians and writing out proposals of peace which were sent to General Urquiza, President of the Argentine Confederation, M. Guinnard was kept constantly employed; yet valuable as his services must have been, he was always an object of suspicion and hatred. The Indians imagined that he wanted to escape, which was a very natural idea, and they kept a close watch upon him. When the proposals for peace sent to General Urquiza were met with the imprisonment of the messenger, the secretary's life was in danger. He was accused of having betrayed confidence in what he had written, and he narrowly escaped destruction. Blows, abuse, and hard treatment were always his portion, till at length he was taken into favour by the Great Cacique, and his sufferings were alleviated.

We do not care to dwell on the Indian characteristics which M. Guinnard brings out with most distinctness. Condemned as he was to be a witness of their manner of life and to share in the food which they eat raw, steeped in blood, and washed down with liquid horse-fat, it is natural that he should have a vivid recollection of many things which we are glad to pass over. Some of the superstitions which he mentions are singular enough without causing such disgust. Thus we are told that the savages entertain a strange dread of both the north and the south: they think evil

spirits come from thence, and carry off the living. The only way to avoid an early death is to sleep with the head towards either the east or the west. Bad weather impresses the Indians profoundly. They lie grovelling on the floor of their huts for a whole day without eating, not only from alarm at the floods of rain which fall, at the icy blast of the Pampero, and the blinding flashes of lightning, but from a conviction that they have done something to anger the Deity. At other times, M. Guinnard says, the Patagonians bathe every day, even in the coldest season. He attributes much of their health and hardihood to this practice, which, however, seems consistent with an extreme degree of filth. With these remarks, we may leave the work in the hands of our readers.

Lessons of War, as taught by the Great Masters and others; Selected and Arranged from the various Operations of War. By France James Soady, Lieut.-Col. R.A. (Allen & Co.)

FOR the convenience of officers Col. Soady has compiled the book before us, which is made up of carefully-arranged selections from the most important military works in both the French and English language. Col. Soady has performed his task with tact and discrimination; and regimental officers, whose libraries must necessarily be small, are greatly indebted to him. It would be impossible to follow the compiler through all his labours, but it may prove interesting both to the professional and general reader, between whom the normal gulf has lately been much narrowed, if we touch on some of the more salient topics.

In turning over the pages of the work under review, our attention has been particularly attracted by the passage which relates to the conquest of a country, as being of great present interest.

It may seem to have been settled by the experience of the late war that fortifications should not be constructed round or near large towns, on account of the suffering inflicted on non-combatants, and the moral pressure which, by a bombardment, the besiegers can bring to bear on the garrison. It, however, frequently happens that large towns occupy points of great strategic importance, and in such cases considerations of humanity must be subordinated to those of military necessity; and endeavours must be made to diminish suffering as far as possible by rendering the lower stories and cellars of houses bomb-proof, collecting large supplies, and clearing the town of non-combatants on the first indication of a siege. As regards the fortifications of a capital, the latter is the heart of a country, the centre of finance, commerce, politics, and civil administration; and it is essential that no means should be neglected to so fortify it as to render it for some months independent of external aid. Had not Paris been fortified, France would have been entirely subjugated by the Germans much earlier. The following quotation from the book before us will be read with interest at the present moment:—

"Lastly, the defence of the capital by fortifications is a measure of incalculable advantage. 'The fortifications of Paris,' says Marmont, 'assure more powerfully the independence of France against the attacks of all Europe than the acquisition of many provinces, which would only so much the more extend the frontier.' The student of the campaign of 1814 will perceive what vast additional power

of manœuvring Napoleon would have gained had Paris been secure from assault. No longer recalled by the fears of the people, or by political exigencies, to interpose directly for its defence, all his strokes would have been delivered in the most decisive way; and the nearer the allied armies approached the capital, the more imminent would be the risk they ran of a fatal disaster."

An invasion of England by the Germans, a danger to which that admirable *jeu d'esprit*, 'The Battle of Dorking,' has awakened the attention of most people, is certainly a not more improbable event than their complete success in France would have appeared eleven months ago. That a landing might possibly be effected cannot be doubted, especially if the Prussians invest in ironclads the indemnity that France has to pay, and it is therefore clearly necessary to prepare for the eventuality. Among the most necessary preparations are certain additional fortifications, including a large intrenched camp, where we might organize an army out of the disjointed materials at our disposal. Col. Brialmont, in his '*Système de Défense de l'Angleterre*,' is of opinion,—

"That it would be necessary,—(1) to increase the fortifications of Chatham. (2) To construct a new fortress at Guildford. (3) To create a great dépôt, with a large intrenched camp at Croydon, ten miles from London. This place, adapted for a strong defensive position, is situated in rear of the centre of the chain of hills which form the boundary of the southern portion of England. Three important debouches of this chain, would be occupied by the fortresses of Dover, Chatham, and Guildford. Portsmouth would serve as an advanced position, and would be destined to prevent an attack by the right of the line of defence. . . . However, it will be necessary that the English army, concentrated at Croydon, should be able to act altogether or partly on the left bank of the Thames, and that is why we propose to construct one *tête-de-pont* opposite Gravesend at Tilbury Fort, another *tête-de-pont* at Woolwich, and a third at Kingston. The two first would be so constructed, as to be able to assist by their works, in the defence of the Thames, against a naval attack. In addition to this system of defence, would be the grand system of railways, which places Croydon in communication with the ports of the channel, and which connects these ports by coast lines. . . . In fact, on whatever point a debarkation was made, between Portland and the North Foreland, the English army would be able, from its central position, near London, to approach the invader, dispute every foot of ground and retire immediately without injury, into the intrenched camp at Croydon. Protected by this camp, the English army would have nothing to fear from a force three times or even four times as strong as itself, and as long as it remained intact, the enemy would be unable to move into the interior of the country. Such are the fundamental principles on which the defence of England should be based."

In the defence of England we should derive great assistance from our extensive network of railways, the most important of which are those directed towards the exterior from the capital and the great strategical centres; but, as Brialmont justly observes, in an island "it is right to establish parallel to the coast a line of railway connecting the most important maritime positions." The object is to enable the defenders rapidly to concentrate the forces scattered for observation. In connexion with this question is that of the power of transport possessed by railways; and in the book before us we find some useful information on the subject. We learn that, six hours after the issue of an order, trains could be run con-

tinuously from London, or any great railway centre. Taking the train at an average of thirty-two carriages it can be propelled by one engine at the rate of twenty-five miles an hour. An infantry battalion of 760 men and 36 officers, with 3 tons of baggage and 4 tons of camp equipage, can be carried in one train. A squadron of cavalry of 120 horses can be carried in one train; a battery of field or horse artillery in two trains. A few minutes suffice to embark practised infantry; cavalry require twenty-five minutes, and artillery half-an-hour. It is essential that there should be suitable platforms, especially for cavalry and artillery. It is of great importance to know the approximate number of men which can be despatched daily by railway. The following actual results will serve as a guide, though we are of opinion that, with a little preparation and careful arrangements, even better results might be obtained. In 1859 the main line from Paris to Marseilles carried an average of 8,500 men and 500 horses a day. On one day 12,000 men and 650 horses were sent. In 1866 the Prussians found "that it required a hundred trains to move a *corps d'armée* of 30,000 men, with all its train and baggage, and that it was rarely possible to move more than twelve trains a day. The Austrians are said to have succeeded in despatching fifteen trains a day." It is impossible to over-estimate the importance of railways in war as regards the transport of supplies, siege-trains, sick and wounded, and baggage; they will also be of immense use in conveying troops to the frontier previous to the commencement of hostilities, and for bringing up reinforcements subsequently. In the actual movements of an army acting on the offensive when in the immediate presence of the enemy, railways are of comparatively little use, because the defenders will generally destroy the lines as they fall back. The army standing on the defensive will, however, cover the railways, and will consequently be able to turn them to great account. The slightest reflection will show that communications by railway, though valuable, are very easily impeded and destroyed, and it must be a matter of astonishment to all who have watched the recent campaign, that the French only occasionally, and in a most desultory manner, attempted to injure the long railway lines which proved so useful to the Germans. In the American war, the cavalry on both sides rendered excellent service by tearing up and twisting the rails, destroying bridges, &c. For destroying wooden bridges the Federal cavalry were provided with small torpedoes, eight inches long by two inches in diameter, and found them very effective.

Perhaps no question has been more disputed lately than that of the effect on cavalry of breech-loading rifles. After the American war certain critics, seeking after some new thing, loudly asserted that the day of cavalry proper had passed away, and that in future the substitute must be mounted rifles. The truth is, that cavalry require longer training than the Americans could afford to give them, and the wooded nature of the country rendered cavalry proper almost useless. The campaign of 1866 proved that not only cavalry, but heavy cavalry, is a necessary portion of an army, but that the weight carried must be diminished; that cavalry must be used in smaller bodies than formerly, and kept carefully under cover till

the decisive moment. The late war confirms these lessons; and nothing can be more profitable than to study the method adopted by the Prussians of making use of their horsemen. From recent events we are disposed to think, notwithstanding that the Prussian cavalry checked the attempt of Bazaine to retreat from Metz till the infantry could come up, that on the field of battle cavalry will seldom be employed in larger bodies than a regiment, or at most than a brigade, and that it will be advisable in action to distribute the cavalry among the infantry divisions. Never have leaders made a better use of cavalry as patrols to collect information, as screens to prevent the enemy from obtaining information, and, as flying columns, to deceive the enemy and to collect supplies, than the Prussian commanders in the recent war. A good cavalry general is very difficult to find. Marmont said that in twenty years of war the French had only possessed three—Kellerman (junior), Montbrun, and Lasalle. In the English army we have only had, in all our military history, one really good cavalry general, Lord Combermere.

The increased power of the fire of infantry has caused modifications in tactics among the Prussians, Austrians, and lately, in some instances, among the French. The Prussian column of manœuvre is double column of divisions. There are four companies of 250 men each in a battalion, and two divisions per company. The third rank, which is composed of skirmishers, withdraws to the rear when the battalion manœuvres, and forms, to some extent, independently. For attack, "each company forms a separate column of divisions, and these columns are disposed in line at deploying intervals. . . . In advancing the divisions of the third rank fill the intervals or run out to cover the front, half as skirmishers, half as supports. . . . When it arrives near the enemy, the skirmishers either form in the intervals to augment the general front of fire, or in reality to support the charge; the front ranks of the columns kneel, and thus the whole deliver their fire." Even one battalion is seldom deployed into a continuous line. To receive an attack, the Prussians, however, do deploy into line. The Austrian formation for attack is similar to that of the Prussians. Sometimes the Prussians form their two centre company columns contiguously, the two flank companies being at deploying intervals. The French system has generally been to form two lines of battalion double columns of companies at deploying intervals, the Chasseurs-à-pied covering and forming in advance of their divisions. Recently, at Beaugency, the French, under Chanzy, formed up in companies in lines with the breadth of a company between each company, and these intervals being covered by another set of companies drawn up a few score paces in rear. It is scarcely probable that we shall adopt the Prussian system, but it is very likely that, profiting by the exceptional steadiness of British soldiers, we shall form our first line of battalions or half battalions not exceeding 250 files. This arrangement would give a greater front of fire than the Prussians possess, and also combine mobility with greater simultaneousness of movement than the latter can obtain.

There are many interesting topics in the book under review which well deserve con-

sideration, but we must refer the student to the work itself, and close our review. Colonel Soady certainly deserves the thanks of the army for the trouble and discrimination which have resulted in bringing within the covers of a single book the essence of a far greater number of works than the most industrious officer would, in all probability, be able to read through himself.

George Berkeley's Life and Letters, and an Account of his Philosophy. By A. C. Fraser, M.A. (Clarendon Press.)

Works of George Berkeley. Collected and Edited, with Prefaces and Annotations, by A. C. Fraser. 3 vols. (Clarendon Press.)

(First Notice.)

THERE is probably no one living—for Mr. Collins Simon is almost too ardent a disciple—to whom the task of re-introducing Berkeley to the world could have been so fitly entrusted as Prof. Fraser; and the manner in which he has executed his work quite satisfies the high expectations that had been formed of it. One cannot refrain from noticing the strong contrast it presents to the similar work of his great predecessor in the Edinburgh Chair. Sir William Hamilton edited Reid as a school-master "edits" the exercise of a promising scholar. Mr. Fraser gives us an anxiously faithful interpretation, together with the reverent and indulgent criticism of a disciple who is also an independent thinker. We think that he somewhat over-estimates Berkeley's importance in the history of thought: still the following passage shows a finely just appreciation of his deficiencies:—

"It must be allowed that he did not always see round the difficulties which he professed to remove; and that, without a tincture of disingenuousness, he sometimes evades the question. The beauty of conception is unapproached by Locke; but we miss Locke's solid force, or Butler's; and one feels sometimes in Berkeley's company as if playing with speculation. In the fresh and singular transparency of his thought there is some want of the feeling of the sublime and awful mystery of the universe, and a defect, too, of the large grasp of reason which comprehends the involved difficulties of a great intellectual whole; for Berkeley was acute, and subtle, and uncommon, rather than endowed with masterly comprehension."

In the notes, too, to each treatise we find all Berkeley's errors and shortcomings at least delicately hinted at. On some of these one might wish that, for clearness' sake, more stress had been laid; but want of emphasis in noting faults is an error so slight and amiable as to be almost becoming in a commentator. The brief commentary is very carefully and concisely written. The trained reader might complain perhaps of somewhat too much repetition; but Mr. Fraser might fairly reply, in Berkeley's words: "All men do not equally understand things of this nature, and I am willing to be understood by everyone." Again, we cannot share the editor's view of the intrinsic value of Berkeley's later speculations in 'Siris'; but we admit the psychological interest of the treatise as illustrating the development of the writer's thought; and no doubt from this point of view it has been too much neglected. We feel that Prof. Fraser's own taste is rather for comprehensiveness of view at the risk of some indefiniteness and incoherence, than precision and coherence at the risk of narrowness or shallowness; and this may to some

extent account for his interest in 'Siris.' But the strength of Berkeley's earlier system lay in its rounded, clear coherence; and, though the lofty, noble mood of the concluding portion of 'Siris' and the *élan* of sympathy with the spiritual philosophy of Greece are very attractive, still the gulf between Berkeleyan and Platonic Idealism is really too profound to be bridged over; while the "Fire Philosophy" in the earlier part of the treatise is as alien to the best thought of Greece as it is to the physics and metaphysics of modern Europe.

A certain heaviness in the biography, which fills half a volume, is scarcely to be laid to Prof. Fraser's charge. Berkeley's career, with its "three great and holy enthusiasms—the American enthusiasm of middle life, the tar-water enthusiasm of old age, and the enthusiastic spiritual conception of the universe which runs through all," is rather striking in outline than entertaining in detail; and the man himself, apart from his philosophy, is more attractive and impressive than interesting. Further, if a man's life is to be narrated with the reverent prolixity which the insertion of letters involves, the letters so framed should be, on the whole, good specimens; whereas the greater part of Berkeley's correspondence which has been preserved is about details of business; and there is no reading more dreary than dead business. But even the letters of friendship are somewhat disappointing. They show always a swift, clear vivacity in apprehension and expression, and much simple beauty of feeling and character; in some of the later ones especially, written to an Irish neighbour, Dean Gervais, there is a bright, graceful playfulness, which is very winning; but there is less subtlety of humour and less originality than one might have expected. Still, even from these imperfect relics, it is not difficult to understand the "unsurpassed charm" which his contemporaries felt in his society. He was, as Mr. Fraser says, "uncommon"—a most unique figure in the reign of Sir Robert Walpole. Transparent and simple as a child, glowing with a "mild, pious, persistent enthusiasm," which, together with his eager inventiveness, continually impelled him to schemes of novel and romantic social activity; possessing at the same time extreme intellectual ingenuity, served by a ready memory and fancy, and an airiness and vivacity of style which could buoy up the heaviest topic,—one is not surprised that Swift made a friend of such a brother Irishman, that Atterbury was struck with admiration, and Pope moved to write the well-known couplet—

Manners with candour are to Benson given,—
To Berkeley every virtue under heaven.

We might have wished for a few lines of description of him from Pope's hand; but the poet was a comparatively feeble delineator of virtues—even of his own.

A philosopher is generally supposed to be somewhat wrapped up in his own meditations, and shut to the influences of the outer world. How little applicable this conception is to Berkeley his Italian journals, now published for the first time, will illustrate. As we have hinted, his thought on general subjects is not particularly profound or characteristic; but his eager, energetic inquisitiveness, his ready susceptibility to all impressions, artistic, scientific, or antiquarian; his unfailing sympathy

with every man, and his untiring interest in everything, are very remarkable.

Still, neither this journal nor the letters would have at all enabled us to anticipate the stylistic excellencies of the famous dialogues. 'Hylas and Philonous' Mr. Fraser justly calls "the gem of British metaphysical literature." Never, before or since—not even by Hume,—has metaphysical argument been made so transparent, urged with such irresistible swiftness and vigour, sustained with such buoyancy and vivacity, and yet such profound ardour and earnestness under a light, graceful, and polished surface. The 'Minute Philosopher,' which aims, not unhappily, at a fuller artistic effect, and is naturally the more popular treatise, has yet always seemed to us more imperfect as a composition. It has many excellencies: the style is especially airy and facile, the sallies lively and pointed, and dramatic propriety well observed in the speeches; the rural scenes, too, (which should be read along with Berkeley's American letters,) form a most felicitous framework. But it does not stand the challenged comparison with Plato. The dialogues want symmetry and due relation of parts to whole; there is continual repetition of points; and the most fundamental rule of such compositions—that there should be perpetual progression, however sinuous—is often violated. The subtlety of Berkeley's dialectic does not extend to details of expression; and in those dialogues where Berkeley travels out of his peculiar province the thought is often commonplace, and the vivacity of the writing does not compensate for its prolixity. We find the Platonic labyrinth conducting us to points of view which lie quite on the high road of reflection. In one respect, indeed, he may bear comparison with Plato—in the sustained good-breeding and *bonhomie* of his satire, even where his aversion to the opinions satirized is obviously most intense. One feels that an enthusiast who can control himself to such delicate and polite irony has a right (which no other author of the age would have) to call the broad innuendo of his antagonist Shaftesbury ill-bred.

Recollections of the Public Career and Private Life of the late John Adolphus, the Eminent Barrister and Historian. With Extracts from his Diaries. By his Daughter, Emily Henderson. (Newby.)

SOMETHING less than a century since, a good-looking, clever little boy was a frequent visitor at Fores's caricature shop, at the corner of Sackville Street, Piccadilly, a picture-shop that still exists, and has the reputation of being one of the oldest places of its kind in London. The child of gentle but embarrassed parents, this little boy lived under the roof of a rich, elderly gentleman, his great-uncle, who occupied a good house in Sackville Street, at that time a locality of the highest fashion, and had some grounds, besides his residence and money, for deeming himself a personage of gentility. At six years of age the boy was sent to a school at Hammersmith, where a pedagogue of more harshness than learning birched him twelve times in the first half-year of his educational course, and quickened his intellect with "daily canings and violent ear-pinchings." Whilst suffering under the inflictions of this tyrant, who expended on his pupils the fury occasioned by his importunate creditors, the

lad saw something of the excitements of the contest between Mr. Wilkes and Sir William Beauchamp, Proctor for Middlesex. The carriages of the candidates' principal supporters passed the gates of Mr. Fletcher's academy on their way to Brentford; and the biggest boy of the school, who went "out of bounds" and proclaimed his political principles to the mob, that cheered or howled at the occupants of the carriages, was rewarded with a black eye for calling out "Proctor for ever." From Hammersmith Mr. Fletcher removed his little friends to Clapton, where he kept them on short commons and incessant stripes until the executioners of the law took possession of the furniture of the college, and left its principal with scarce a stick for the performance of his professional duty. "The place was abandoned by the master and mistress, and the few remaining boys were locked up in a garret, where they might have perished, but providentially their cries reached the ears of a baker, who was passing near the house: he got up stairs, and released them." Miserable at this Dotheboys Hall, the little fellow of whom we are speaking was unhappy during the holidays which he spent in the Sackville Street mansion, where he lived in awe of his great-uncle, and found his most congenial companion in his guardian's man-servant. But for the print-shop at the corner of the street, he would have had doleful holidays, though he was taken now and then to receive kisses and sweetmeats from "a lady of high fashion and great beauty," who had her town house in Albemarle Street. On the memorable day on which he wore for the first time his first chimney-pot hat, he paid a visit to this charming lady, who put the boy's *chapeau* playfully on her own head, and, liking the look of herself, exclaimed, "Jacky, I shall ride in the Park in your hat." The boy laughed, the lady acted on her resolve at once. "The horses came to the door, and she did go in his hat. From that day to this the man's hat has been the fashion. It was at once adopted, and has constantly kept its ground, in spite of occasional attempts at innovation." Mrs. Henderson omits to mention the name of the lady who thus set an enduring fashion; but we pardon the omission, in consideration of the many merits of the gossiping volume that records the subsequent history of little Jacky, who in due course became John Adolphus, the leader of the Old Bailey bar, and a political writer in Lord Sidmouth's interest.

Neither as an advocate nor as an historian can Adolphus be regarded as a very noteworthy personage. He was a sound criminal lawyer, and an able practitioner in the department of his profession, in which he was content to labour up to the time of his death, which occurred in his seventy-eighth year; but the barrister, who never attained silk or judicial office, and seldom ventured to compete with the gownsmen of Westminster Hall, may not be placed in the first, or even the second, rank of his legal contemporaries. The eminence with which his daughter credits him was at best a peculiar and limited eminence. His literary achievements were even less respectable, though they cannot be called contemptible, when it is borne in mind that his works were written in hours snatched from the exactions of a calling that afforded him abundant employment. His continuation of Hume

and Smollett's 'History,' and his subsequent reproduction and enlargement of that historical supplement were extravagantly commended by partisan critics, but both works are at this time unread and almost forgotten. That his pen was thought to be valuable to his party may be inferred from the fact that he received a handsome salary for his literary services from Lord Sidmouth; but the services were so ephemeral and obscure that even his biographer cannot say precisely what they were. On the other hand it must be admitted that, though the education which began at Hammersmith was defective and injudicious, his knowledge of literature was considerable, and that his success in the law would have been greater had he been called to the Bar in early manhood, instead of working in the subordinate branch of his profession till he had entered his fortieth year. His conversational powers were exhilarating, if not brilliant; and if his temper was irascible and undisciplined he was comparatively innocent of spitefulness. Though he was a thorough Eldonian Tory, who believed George the Third to be a great king and thought John Scott a consummate statesman, his hottest political adversaries were glad to avail themselves of his professional advocacy. He was also fortunate in forming the friendship of men whose names will live in the social story of their time. From the day when he used to take pinches from Richard Cumberland's snuff-box to the night when, in his seventy-fourth year, he turned into the Garrick's Head, to criticize the coarse mimicry of the "Judge and Jury," he was a man about town, known to the frequenters of taverns and supper-rooms, and familiar with literary cliques and theatrical celebrities. The memoir of such a man ought to be rich in anecdote and to preserve many interesting particulars respecting the fashions and customs of the capital during the interval between the Johnsonian period and the London of to-day. And we can congratulate Mrs. Henderson on having put together her father's diaries and autobiographic papers in such a manner that most lovers of gossip will peruse her volume with satisfaction.

The town in which young John Adolphus first became a student of men and manners was the London of public spouting-clubs and coffee-rooms and ordinaries—a town in many respects strangely unlike the London of the present generation. James Hardwick (*alias* The Diamond), the five Davises—Black, Kiddy, Goose, Mang, and Oh!-be-joyful Davis, and Billy Hewardine, the song-writer and mimic, were amongst the strange characters whom the law-student encountered at the Silver Hall in the Piazza of Covent Garden and other gambling-rooms where scoundrels of all degrees of blackguardism and gentlemen of every social grade used to congregate nightly round *rouge-et-noir* and *roulette* tables. It was at the Mitre Tavern, the Coachmakers' Hall, and the King's Arms that the young man heard orations delivered by screaming patriots who regarded John Thelwall with jealousy or admiration. In his old age the criminal barrister would recall gleefully the shouts of laughter which Thelwall elicited from his auditors at one of the spouting-assemblies by exclaiming in a speech against the slave-trade, "Return, ye golden days, when, happily reclining in the shade, unlabouring mortals

received in their mouths the honey which dropped from the hollow trees!" Another of the Coachmakers' Hall orators, whose extravagances of diction and conduct are commemorated in John Adolphus's diary, was Felix Macarthy, an Irish journalist and adventurer, who, after failing in a mad attempt to establish himself as an estate-agent in Parliament Street, offered himself to the electors of Leicester as a fit person to represent them at Westminster. During this contest, one of the burgesses of Leicester having contemptuously expressed a wish to know the particulars of the candidate's property-qualification, Felix indignantly took from his bosom the lease of the house in Parliament Street, which he had just deserted without paying the rent, and, brandishing the parchment in his opponent's face, exclaimed, "Does any man doubt my qualification? here it is! and the returning-officer will take the particulars." Though this timely exhibition of a legal deed had the desired effect on the surrounding mob, Felix was not returned to Parliament; and when the "Talents," on coming into office, rewarded his zeal in their behalf with the offer of a good colonial appointment, the poor fellow had brought himself too near the grave to be able to accept the post. "The rascally fellows!" he said, after refusing with an affectation of disdain the appointment which he had not the heart and health to take,—"is this their gratitude? I have spent all my life in their service; and now I have got them into power, the first use they make of it is to send me to banishment."

Long after he was called to the Bar, John Adolphus used to return to his chambers, after dining at a public ordinary, or at his house in Bedford Square, to read briefs and have interviews with clients. In this respect he acted like his professional contemporaries: "Mr. Marryat, who was in great business in the Courts of Westminster, seldom left chambers till one or two in the morning; and Serjeant Wilde (afterwards Lord Truro) was constantly as late." After his marriage, the barrister, when in town, usually dined at his own house, but so long as he was a bachelor his customary dining-place was the Eagle, in the Strand,—a tavern subsequently converted into the printing-office of the *Morning Chronicle*. Speaking of the entertainment of this place, Adolphus recorded in his autobiographical sketches:—

"At this ordinary there was a pretty good daily attendance of persons engaged on newspapers, employed in Somerset House, tradesmen, attorneys, gentlemen from the country, who used the house as an hotel, or were introduced by their friends. They did not then, as in these times, send joints or dishes from table to table for each individual to help himself, but some well-known person was called to the chair, and presided as father of the family and regulator of the proceedings. The rest were seated in rows on each side, and one at the bottom of the table acted as vice-president. We had very good dinners, occasionally fish, always joints of excellent meat, and pudding, a pint of porter, bread at discretion, and a pint of port wine per man. At a certain hour the reckoning was collected, and, waiter included, was half-a-crown each person. Those who chose to remain and continue their potations 'whipped,' as it was called; that is, put sixpence a-piece into a plate, to be laid out at the discretion of the president: sometimes, when the conversation was long, or the party particularly obstinate, those whips were repeated two or three times. The house was kept by a pretty widow, named Clinch. Her husband

had been a player, which brought a great many theatrical people about her. In her house I first saw Joe Munden, Inledon, Jack Johnstone, and several of the theatrical world, with whom I became afterwards more acquainted."

After seeing his clients at chambers, and reading his briefs for the ensuing day, a barrister of sixty years since had an appetite for supper; and if no attractive home within a short distance of his chambers drew him away, he often regaled himself at such chop-houses in the vicinity of the theatres as The Jumper, i. e., Garrick's Head, in Bow Street, The Struggler, in the same thoroughfare, and The Go, in Duke Court. The registered name of this last-named supper-house was The Queen's Head, but its frequenters preferred to speak of it affectionately as Jupp's, or The Go. "The fashion of the house," John Adolphus recorded in his old age, "was to order spirits in a pewter half-quartern measure, which the drinker mixed with water, according to his taste. It was frequently the fashion to say, 'Now I'll have another quartern, and go.' In process of time the order was cut down to the last word, 'Waiter, bring me a go,' and from that house and that mode of expression, the word extended probably over the whole kingdom, as synonymous with half a quartern of spirits." Another famous house of entertainment in the Covent Garden quarter was the "Finish," as Carpenter's Coffee-house was christened by the roisterers of Hogarth's London, who, after being turned out of the taverns of the district, came to it to complete their orgies in the company of workmen about to begin another day's labour.

Theodore Hook, Barham, Charles Mathews the elder, Curran, Sydney Smith, and Walter Scott are amongst the celebrities whom the reader encounters in Mrs. Henderson's repertory of anecdotes and reminiscences. One page contains a droll note about Fauntleroy, whom the Ordinary of Newgate surprised in the performance of his last toilet. The convict, under a capital sentence, that he knew would be executed within an hour or two, was "most carefully airing the shirt" in which he was hung. In another page the diarist, on the authority of the Duke of Sussex, tells how, when Earl Ferrars had been convicted of murder, and great efforts were being made to procure a pardon on the ground of his insanity, his mother declined to bear witness to his madness, lest by doing so she should injure her daughters' matrimonial prospects. "Well," said the anxious mother, "but if I do, how am I to marry off my daughters?" Elsewhere in the volume, we come upon mention of an extempore rhymester who, on being challenged to dispose satisfactorily of such awkward words as Sennacherib and Jehoshaphat, answered instantly,—

The valiant king Sennacherib,
Of any man could crack a rib,
But could not of Jehoshaphat,
I'll tell you why—he was so fat.

Of Barham we are told, how on hearing that a process had been discovered for reducing parchment to gelatine, he exclaimed "That is good, for now a man not only eats his words, but his deeds also." To a clergyman who was hesitating to accept a small preferment because it was insufficient for his necessities, Sydney Smith exclaimed, "Pooh, pooh, think of me;

I have always led the life of a razor,—in hot water or in a scrape." Of *mots* and anecdotes such as these,—some of them old, many new, and not a few very much mistold,—Mrs. Henderson's volume is a collection, that professional conversationalists and talkers at dinner-parties will not fail to turn to account; but it contains few stories more sensational and grimly humorous than the following entry in Adolphus's diary:—

"May 8th, 1840.—We had a dinner-party, among them Mrs. Mathews and Curran, who told an amusing story of an agent to a nobleman in Ireland. It was known to some ruffians in the neighbourhood that he had collected a large sum for rents due to his employer. In the middle of the night he heard thieves breaking into his house. He jumped out of bed, and, arming himself with a carving-knife, stood behind the door, and closed it, so that only one could enter at a time, which one would be shown in the moonlight while he remained in the shade. Four of the thieves entered, and were despatched one after another, those without not knowing what had happened. The fifth saw a gleam of the blade in the moonlight, seized the man, and a tremendous scuffle ensued. The agent struck several blows with his weapon, but made no impression. He was got down, and his antagonist over him, when, feeling the knife, he found the point was bent. He had the presence of mind to press it strongly against the floor, so as to turn it back, stabbed his adversary dead, and as he was alone in the house and could have no assistance till the morning, retired to bed. He was knighted for the exploit. Some one said to him, 'I wonder you could go to bed while there were on the floor the corpses of five persons whom you had killed.' His answer was, 'It did make me very uneasy; I could not get a wink of sleep for very nearly an hour!'"

From the stories told by Mrs. Henderson to illustrate her father's professional subtlety and acuteness, the following may be taken as one of the best of them:—

"A very extraordinary criminal case was entirely decided by the knowledge my father had picked up of nautical affairs in his early voyages to and from the West Indies. Two Lascars were on their trial for the murder of the captain of the ship; the evidence of the mate seemed quite conclusive. In the course of it he said, however, that at the time of the murder there was great confusion, as the ship was in much peril, and requiring all the attention of the sailors to prevent her striking on a rock. My father, who defended the prisoners, asked so many questions as to the exact number of the crew, and where each man was, and what he was engaged in during this perilous time, that at last the Judge whispered, 'I suppose, Mr. Adolphus, those questions are to the purpose? I own I do not see it,' thinking doubtless the time of the court was being wasted. After a few more questions as to the special duty each man was performing, the witness had accounted for every man on board, the captain being below and the two prisoners murdering him. My father fixed his eyes steadily on the witness, and said, in a searching and loud voice, 'Then who was at the helm?' The wretched mate dropped down in a fit, and soon after confessed he was himself the murderer. In his false evidence he had given to each man his position, and forgotten the most material, or rather left none to fill it."

Dying in July, 1845, John Adolphus left one son, John Leycester Adolphus, who died in 1862, after filling the office of Judge of the County Courts of Marylebone, Brentford, and Brompton; he was the author of the letters to Richard Heber on the authorship of the *Waverley Novels*.

NOVELS OF THE WEEK.

Tom Pippin's Wedding: a Novel. By the Author of 'The Fight at Dame Europa's School.' (London, Simpkin, Marshall & Co.; Salisbury, Brown & Co.)

The Lone Rancho. By Capt. Mayne Reid. 2 vols. (Chapman & Hall.)

THIS novel reminds us of a country theatre play-bill, or a miscellaneous Ash Wednesday entertainment in a great metropolitan play-house. In the former we find a tragedy or comedy, with songs of every sort between the acts, interspersed with instrumental solos, a hornpipe, and a *pas de deux* by foreign-named ladies with unmistakably English faces. As for an Ash Wednesday at one of our theatres, who does but know what it is? It is wicked and illegal to play 'Hamlet' on the night of that day; and you have a medley instead,—choruses, recitations, comic songs, imitations of celebrated actors,—“I know that my Redeemer liveth,” by a lady in white satin and Brussels lace, followed by a drinking song by another lady, who winks, winds herself into all sorts of free and not easy attitudes, and then a *finale* called a “pastoral,” danced by ballet-girls in Arcadian jerkins and flesh-coloured tights. ‘Tom Pippin’s Wedding’ reminds us of these doings. The story hangs upon its “Introduction” no more than ‘King Lear’ does on the farce which precedes it. Between every chapter there is a song of some sort or another, which has nothing whatever in common with the sentiment of either of the two chapters between which it is unceremoniously thrust. Such a method of getting rid of poetry is akin to that of the man who succeeded in getting rid of a bad shilling by passing it off between two half-pence. There is even more than this. Into one chapter there is packed the whole of a dramatic charade. This is worse than the American actor who stopped in the middle of a soliloquy in ‘Hamlet’ to sing “Opossum up a gum-tree!” For the songs the author makes no apology. He is cousin to those melodists in evening parties, who not only volunteer to sing, but *do it*, with or without permission. The dramatic charade, by the author’s own confession, is inserted simply because it helps to fill the book!

The book itself seems to have been written chiefly for the purpose of having a “slap” at “evangelical parsons.” It may serve, too, as a sort of advertisement in favour of the private schools in and near the city in which the author dwells. He exempts *them* from the heavy and in many cases, we believe, undeserved accusations he brings against private schools generally. His evangelical parson is a glutton, a liar, a savage, an incarnation of the most egregious selfishness, and he is, of course, dogmatic as well as ignorant. “He was in the middle of a long quotation from ‘Romans,’ which neither he nor any one else could rightly understand, but upon which he intended, nevertheless, to dogmatize pretty strongly the next day.” After a hideous picture of the married home of the low-church minister, his wife, and his family, the author says, “If any one thinks this picture over-drawn, I suspect that it has not been his lot to meet many Evangelical parsons, with invalid wives, large families, and somewhere about 400*l.* a year.” The writer’s aversion for a Dissenter is something beyond belief in these days of toleration and mutual respect. It is more like the methodist-phobia

of the last century, when a high-church parson knew no better fun than seeing the brutes of his flock toss John Wesley into a horse-pond. “One has heard,” he remarks, “drunkards blaspheme and madmen rave; but for downright cool profanity, for simple prostitution of all that men and angels reverence, give me a couple of Evangelical ministers talking Scripture during a six-mile drive!” This is about as true as a subsequent remark as to “the invigorating brandy-and-soda, without which no young man of well-regulated mind ever thinks of going to bed.” This remark, however, may be forgiven, in return for what the author says about sermons and the victims to whom they are preached. Himself a clergyman, he affirms that nine out of ten sermons are mischievous twaddle; and he suggests that if congregations subjected to such stuff were to rise and quit the church after prayers, leaving only the curate to listen to his rector, those reverend gentlemen would speedily be driven into composing something better than that with which they now vex the ears of innocent men! Tom Pippin’s wedding, at which he was not married, is only an incident in a story which, by the way, has one wooing scene, which is originally treated. As a sample of style we will quote the group at church when the Bishop bade them kneel while he gave the blessing:—

“The good people did not kneel, because kneeling is vulgar, and *they* were nobly born; or if not nobly born, were distantly connected with those who were nobly born; or if not in any way connected, had shaken hands or dined with those who were nobly born; or if they had never dined, had dined at least with the friends of persons who had shaken hands with those who were nobly born. So they did not kneel, but they expanded their draperies into small balloons, and squatted, in a position not only extremely elegant, but indicative both of gentle birth and good breeding. If they could but have been photographed, as they appeared while undergoing the episcopal benediction, and their likenesses could have been transferred to the pages of the *Illustrated London News*, all England would have wondered, first, how the poor creatures got themselves into such a remarkable attitude, and secondly, how they ever contrived to get themselves out of it.”

The story is not artistically put together, but there are indications in it of the stuff of which effective story-tellers should be made.

‘The Lone Rancho’ is just the sort of book that will be thumbed and devoured by school-boys in the “Lower Third.” Older boys, who are tied to desk or chambers, will scarcely spare the time for reading it; but should it fall by chance into the hands of the adult Englishman, it will, probably, revive in his mind many a recollection of childish times, when a not unwholesome instinct of revolt against a dull world of plodding civilization gave a zest to dreams of the vast prairie and the bounding mustang, of redskins redolent of war-paint and endowed with super-human ferocity, of quaint trappers with marvellous “shooting-irons” and corresponding fertility of invention, of murderous raids and savage reprisals, and withal wild pictures of some dark-eyed maid, who is saved from the fiendish machinations of Indian, Guacho, or Spaniard, to bless with her exuberant charms and her Southern ardour of affection the chivalrous pioneer of the modest “Anglo-Saxon” race. It matters little for the success of this oft-told tale in what quarter of the region known to romance as the “Far West” the particular episodes occur; local

knowledge adds much to the vividness of the colouring, but little to the central attractions of the picture: space, vagueness, defiance of the unities, the improbability of every incident, constitute the true merit of the cyclical romances of the plains. For ourselves, having read this book with conscientious accuracy, we neither know nor care where the Staked Plain may be; we are lost, and desire to be lost amid Sierras, Llanos, Cañons; we reckon nothing of scores—of hundreds—of thousands of miles; we value little the morals of border warfare—still less the politics of Mexico; we account Indians altogether “skunks,” yet with a sportsman’s sneaking kindness for the “vermin”; we accept with implicit faith the mission of “chivalrous” Uncle Sam; and we regard with pride the achievements of the Texan ranger, in whom, with all his freedom of language and conduct, and his attitude to inferior races, we see the old Crusader *redivivus*, improved by all the glorious culture of the nineteenth century. Animated by such a spirit, we cannot descend to verbal criticism; we are careless as to abnormal verbs, let their latitude be wide as the plains; we will suffer events to “transpire,” and caravans to be “stampeded”; only let us read swiftly to “the bitter end,” and see the stern justice of Judge Lynch wreaked in due measure upon the miscreants whose deeds are here recounted. Let those whose tastes are still boyish, and who can approach this subject in a receptive and uncritical spirit, sit once more at the feet of the instructor of their childhood, and they will be satisfied that the veteran’s Pegasus is fiery and erratic as of yore.

OUR LIBRARY TABLE.

Kidnapping in the South Seas; being a Narrative of a Three Months’ Cruise of H.M.S. Rosario. By Capt. George Palmer, R.N. (Edmonston & Douglas.)

THE islands visited by Capt. Palmer were chiefly those of the New Hebrides and the Fiji groups, and the kidnapping which forms the subject of his volume seems to have been extensively practised by ships under the English flag. The writer of this book, who earned the epithet of the Wilberforce of the Pacific from a New South Wales barrister, arrested one ship which he suspected of trafficking in natives, but the Court, though considering his suspicions reasonable, ordered the release of the ship. No doubt if Capt. Palmer could have caught any of those people who painted their vessel like a mission schooner, and entrapped natives on board by representing that Bishop Patteson was in the cabin, the judgment would have been very different.

Bygone Days. By Wilhelm von Kügelgen. Translated from the German. 3 vols. (Chapman & Hall.)

WE are informed that the writer of this autobiography was a German painter, but we cannot say that we are familiar with his name, and still less can we accept the rapturous account of the present work given by the translator. Three volumes of childish reminiscences are rather too much, unless there is something either in the name of the writer or in the style and materials to rivet our attention. The work now before us is not indeed wholly tedious; passages of much merit occur at intervals, and the life of a child is narrated with a pleasant frankness and sympathy. The length, however, to which the book extends is fatal to sustained interest, and brings out its frequent excess of sentimentality so strongly that the general effect is unfavourable.

WE have on our table *John Woolman*, by D. Greenwell (Kitts),—*Lays of Leisure Hours*, by C. R. Panter (Moffat),—*More Happy Thoughts, &c.*,

by F. C. Burnand (Bradbury & Evans).—*The Gospel according to Matthew Expounded*, by the Rev. H. T. Adamson, B.D. (Low).—*A Commentary on the Epistle to the Romans*, by the Rev. W. A. O'Connor, B.A. (Longmans).—*Churches and their Creeds*, by the Rev. Sir P. Perring, Bart. (Longmans).—*The Churchman's Manual*, by the Rev. G. Venables, S.C.L. (Gardner). Among New Editions we have *Manual of Modern Geography*, by the Rev. A. Mackay, LL.D. (Blackwood).—*How to see Norway*, by J. R. Campbell (Longmans).—*Ignatius Loyola and the Early Jesuits*, by S. Rose (Longmans).—*and Original Sin*, by J. Frame (Longmans). Also the following Pamphlets: *Report of the Commissioners appointed by the Legislature of the State of New York to Revise the Laws for the Assessment and Collection of Taxes* (Triibner).—*The Hereditary Rights of His Highness the Nawab Nazim of Bengal, Behar, and Orissa* (Clayton).—*The Duties of Neutrality*, by T. Hodgkin, B.A. (Kittos).—*Notes on the Pilgrims' Way, in West Surrey*, by Capt. E. R. James, R.E. (Stanford).—*The London Saturday Half-Holiday Guide*, by H. Walker (Kent).—*The Battle of Dorking* (Blackwood).—*The Village Conference*, by A. Adair (Hardwicke).—*A Commemoration Sermon preached in St. John's College Chapel*, by B. M. Cowie, B.D. (Gardner).—*The Case of "the Seven Bishops"; the Case of "the 4,700" (Pickering).—Must God Annihilate the Wicked?* by a Modern Apostate (Williams & Norgate).—*What are We to Believe?* by the Rev. T. G. Headley (Triibner).—*and Julian's Reply to Prof. Rawlinson* (Triibner).

LIST OF NEW BOOKS.

Theology.

Adamson's (Rev. H. T.) Gospel According to St. Matthew Expounded, 8vo. 12/6 cl.
Beecher's (H. W.) Sermons in Plymouth Church, Brooklyn, New York, 4th series, cr. 8vo. 4/6 cl.
Berrington's (Rev. Sir P.) Churches and their Creeds, cr. 8vo. 10/6
Bushnell's Christ and his Salvation, new edit. cr. 8vo. 4/6 cl.
Christian Psalmist, sm. 4to. 2/6 cl. imp.
Clarke's (J. F.) Ten Great Religions, 8vo. 14/6 cl.
Foxe's Hist. of Christian Martyrdom, revised by Crombie, 3/6
Hymnologia Christiana Latina, by Rev. R. Bingham, 12mo. 5/6
Ignatius Loyola and the Early Jesuits, by S. Rose, new edit. 16/6
Loring's (Rev. F. H.) Blessed Virgin's Root Traced in Ephraim, 10/6
Pusey's "This is My Body," a Sermon, 8vo. 1/6 swd.
St. Francis de Sales, by Author of 'A Dominican Artist,' 12mo. 9/6
Way of Life (The), compiled by a Priest, ed. by T. T. Carter, 1/6
Law.

Beeton's Law Books, No. 4, Handbook Relating to Wills, &c., 1/6
Statutes (The), Revised Edition of Vol. 2, imp. 8vo. 20/6 cl.
Weightman's (H.) The Law of Marriage, &c., 8vo. 9/6 cl.

Fine Art.

Pritchett's (R. T.) Brush Notes in Holland, imp. folio, 105/6 cl.
Sharpe's (C.) Mouldings of the Six Periods of British Architecture, No. 1, 4to. 21/6 swd.
Turner's Liber Studiorum, reproduced in Autotype, 3 vols. 129/6

Poetry.

Bell's Eng. Poets, 'Spenser and his Poetry, Vol. 1,' re-issue, 1/3
Grant's (D.) Beauties of Modern British Poetry, 12mo. 3/6 cl.
Scott's (Sir W.) Poetical Works (Warne's Popular Poets), 3/6 cl.

History.

Burt's Historical Notices of Chelsea, Kensington, &c., 10/6 cl.
Campaign of 1870-1, republished from the Times, cr. 8vo. 10/6
Carlyle's Works, Lib. Edit., 'Frederick the Great, Vol. 10,' 9/6
Fane (Julian), a Memoir, by R. Lytton, cr. 8vo. 10/6 cl.
Gibson's Historical Portraits of Irish Chieftains, &c., 8vo. 12/6 cl.

Science.

Burgh's (N. P.) Practical Treatise on Condensation of Steam, 25/6
Cameron's Handy-book on Food and Diet, 12mo. 1/6 cl. swd.
Grundy's (C. C.) Notes on the Food of Plants, 12mo. 3/6 cl.
Miers's (J.) Contributions to Botany, Vol. 3, roy. 4to., 45/6 cl.
Sanborn's (A. E.) Antiseptic System, 8vo. 14/6 cl.
Smith's (J.) Domestic Botany, cr. 8vo. 16/6 cl.
Wilkinson's (M. M. U.) False Discontinuity, 8vo. 7/6 cl.

Geography.

Cruise Round the World of the Flying Squadron, 1860-1870, 21/6
Mylnes's Geol. and Topographical Map of London, 7 sh. 10/6 case
Skeen's Mountain Life and Coffee Cultivation in Ceylon, 7/6 cl.
Stanford's Map of German Empire, 8 sheet, 12/6 cl. case.
Whymper's (E.) Scrambles Amongst the Alps, 8vo. 21/6 cl.

Philology.

Chambers's English School Classics, 'Spenser's Faerie Queene, Book 1, Cantos 7 to 12,' cr. 8vo. 1/6 swd.
Modern English-Welsh Letter Writer, cr. 8vo. 1/6 swd.
Nasmith's (D.) Practical Linguist, English Language, 2/6 cl.

General Literature.

Adams's (H. G.) Nests and Eggs of Familiar Birds Described, 5/6
Alabaster's (H.) The Wheel of the Law, 8vo. 14/6 cl.
Benoni Blake, by A. of 'Peasant Life in the North,' 2 vols. 21/6
Bridge's (Capt. T. W.) Gunner's Pocket-Book, 32mo. 1/6 cl.
British Controversialist, Vol. 1, 1871, cr. 8vo. 3/6 cl.
Children's Guild (The), by Author of 'Abbey Farm,' 18mo. 2/6 cl.
Clarke's (C. C.) Chips from an Old Block, 12mo. 2/6 bds.
Disraeli's Novels, Vol. 9, 'Young Duke, &c.,' cr. 8vo. 6/6 cl.
Eastern (An) Love Story, Translated by T. Steele, 12mo. 6/6 cl.
Eckmann-Chatrain's Story of a Peasant (1780), 12mo. 1/6 swd.
Lee's (H.) The Beautiful Miss Barrington, 3 vols. cr. 8vo. 31/6 cl.
Le Fanu's (J. S.) Chronicles of Golden Friars, 3 vols. 31/6 cl.
Ladies' Treasury (The), Jan. to June, 1871, roy. 8vo. 5/6 cl.
Lyndon's Ninety-Three; or, Story of the French Revolution, 7/6

Norton's (Mrs.) Old Sir Douglas, new edit. 12mo. 2/6 cl.
Oliphant's (Mrs.) Squire Arden, 3 vols. cr. 8vo. 31/6 cl.
Owen's (J.) The Welsh Harp, parts 1 and 2, roy. 8vo. 1/6 each.
Pickford's (J.) Mahá-Véda-Charita, translated, 12mo. 5/6 cl.
Rogers's (Rev. C.) A Century of Scottish Life, 12mo. 5/6 cl.
Skeen's (W.) Adam's Peak, sm. 4to. 10/6 cl.
Trollope's (A.) Vicar of Bullhampton, 1 vol. cr. 8vo. 6/6 cl.
Wesley's (Rev. J.) The Desideratum, 12mo. 2/6 cl.
Wilson's (H. H.) Works, Vols. 11 and 12, 8vo. 21/6 cl.
Wood's (Lady) Sandrift, a Novel, 3 vols. cr. 8vo. 31/6 cl.
Tyler's (S.) Heroines in Obscurity, 12mo. 5/6 cl.
Young England's Nursery Book, 2/6 cl.
Young England's Picture Book, 2/6 cl.

MANUSCRIPTS OF JOHN LOCKE.

AMONG the "Shaftesbury Papers," the valuable contribution made by the present Lord Shaftesbury to the literary treasures of the Record Office, the discovery has been made of the framer's draft of the original, or "First Set," of the Fundamental Constitutions for the Government of Carolina, of which Lord Shaftesbury's ancestor, the Lord Ashley of the period, was one of the Lords Proprietors. A small vellum-bound volume, comprising seventy-five leaves of manuscript, in the writing of John Locke, contains these original "Constitutions." Their numerous corrections, also in Locke's penmanship, show the attentive reconsideration given by the framer to his scheme of government. Historical inquirers and sceptics have long sought for conclusive evidence that John Locke was the real designer of the political plan. The evidence has now appeared in a volume which demonstrates that Locke's brain and hand produced not only the Constitutions as they were first drawn, but also the amendments of the original proposals. Besides the first sketch of the Fundamental Constitutions, the "Shaftesbury Papers" contain also some highly interesting memoranda and documents in Locke's handwriting, concerning the settlement of Carolina, of which enterprise the philosopher, whilst acting as the Earl of Shaftesbury's secretary, appears to have been the chief mover. Amongst the several pamphlets in Locke's writing are 'Collections out of the History of England,' and 'Reflections upon the Roman Commonwealth,' written probably for the educational advancement of the third Earl of Shaftesbury, and the manuscript of the 'Essay on Toleration,' in two parts, dated 1667—a very noteworthy date—as Locke has been hitherto believed to have written the 'Essay on Toleration' at a time subsequent to his departure from England, in 1683, and during his residence in Holland. This interesting collection affords matter of especial interest to the medical faculty in certain records of medical opinions and notes respecting consultations on Lord Ashley's case, in the writing of Locke.

THE BRITISH MUSEUM.

I.

THE Annual Return to an Order of the House of Commons for Accounts, &c., of the British Museum during the past twelvemonth has been published (272). This Return comprises Reports from the Keepers of the Departments of the Museum, the general effect of which is as follows. For the Department of Printed Books, it is stated by Mr. Rye that considerable progress has been made in preparing slips for the Catalogue. In the first amalgamated portion of the Catalogue, from A to N, the number of title-slips, transcribed fourfold, amounts to 46,617. Nearly 36,000 transcripts of title-slips have been incorporated into each of the three copies of this portion of the Catalogue. For the second, or supplementary, portion of the Catalogue, O to Z, the number transcribed in the same manner amounts to 14,002; 10,566 transcripts of title-slips have been incorporated. Progress is likewise reported with regard to the Catalogues of Music, Oriental, Chinese, and Japanese works. Nearly 17,000 books were sent to the binder; nearly 6,000 pamphlets have been bound.

More than a quarter of a million books have returned to the General Library from the Reading-Room; likewise 8,500 to the Royal Library; more than 1,200 to the Grenville Library, &c. The number of books used is calculated at 1,290,744, or 4,405 per day. The number of readers was nearly 99,000—an average of 338 daily, or 13 volumes per reader.

30,662 volumes have been added to the Library, of which 1,157 were gifts, 6,826 acquired by copyright, 21,502 by purchase; 870 volumes of newspapers were received from the Inland Revenue Office. Also there were received almost 22,000 parts of volumes, periodical publications, and nearly 4,000 pieces of music. More than 300,000 stamps have been impressed on books, &c.

Among the additions to the Library, the following appear prominently in Mr. Rye's Report: 237 Chinese books, on the religion and superstitions of the Chinese, throwing considerable light on the modern development of Taoism, presented by H. M. Matheson, Esq., &c.; a large acquisition of books printed in Hungary and Transylvania, from the library of Istvan Nagy, of Pesth; a collection of Polish books, from the Grabowski Library, on the history, topography, and literature of Poland, including 'The Nest of Virtues,' folio, Cracow, 1578, on heraldry and genealogy, with woodcuts of Polish nobles in costume,—these, with others in the Museum before, form the best collection out of Hungary and Poland; a large purchase of books from the libraries of the suppressed monasteries in Portugal.

Mr. Major reports for the Department of Maps, &c., progress with Catalogues, stamping, &c., and, among additions, a photographic copy, made for the Trustees, of the Portulano Mediceo in the Laurentian Library, Florence, which is one of the most precious portulani in the world, dating from 1351; it is the oldest known series of maps which throws light on medieval discovery. By means of it Mr. Major was able to prove, he states, that the Azores and Madeira Islands,—which latter were previously believed to have been discovered in 1418,—were reached more than a century before, by Portuguese ships, under Genoese captains. A large collection of plans and views of towns, principally of the sixteenth century.

Mr. Bond reports for his Department, that of the MSS., the preparation of a class catalogue and considerable progress in its divisions—Greek, Legal, Historical (English), Topographical, Biographical, Heraldic, &c., Scientific, Medical and Surgical. The Catalogue of the Birch Collection is complete, 1,750 Harleian charters have been described. Nearly 21,000 MSS. have been used in the Reading-Room; 2,623 more have been used in the rooms of the Department. The acquisitions have been: Additional MSS., 371; Charters and Rolls, 914; Egerton and Farnborough Collections, 21; Detached Seals and Casts, 33. These have comprised the following extraordinary articles:—A volume of Latin Offices and Prayers, illustrated with Flemish miniatures of great beauty, and of the fifteenth century, 12mo.; Hours, B.V.M., Latin, richly illuminated, having on some of the pages finely-designed Italian borders, fifteenth century, small 4to.; the Heptameron of Margaret of Navarre, with names of persons not supplied in the printed copies, in the original binding, dated 1550, i.e. the year after the death of the Queen, eight years before the book was printed; a large collection of original Letters and State Papers of Spain, temp. Philip II., and partly of the two succeeding reigns, comprising official and private communications from noblemen to the King or ministers; three volumes of letters from the Secretaries P. de Hoyo, A. Perez and M. Vasquez, with the King's autograph instructions on the margins, 1560-1591; original letters of Philip II. to ambassadors and public officers, 1557-1581; papers relating to the Embassy at Rome; letters of ambassadors at Venice, 1579-1595; at Genoa, 1575-1577; at Turin, 1580-1585; in Germany and Flanders, 1624-1629; autograph letters of Cardinal Borromeo; a volume of papers relating to England, 1579-1597; transcripts of State Papers at Simancas, presented by Mr. Froude; original letters of Burghley, Sir C. Hatton, and others, relating to Mary Queen of Scots, principally in connexion with the Babington Conspiracy, 1572-1588; a large collection of original letters, accounts, and other papers, relating to the family of Caryll, Sussex, in 31 vols., presented by Sir C. W. Dilke, Bart., including letters of James II. and Queen Mary, 1692-1710, correspondence of

John Lord Caryl, 1648-1711, household books and accounts, 1615-1736; letters of S. Frazer, Lord Lovat, Gen. Cadogan, and others, to the Countess of Seaforth, 1715-1716; copy of the correspondence between S. Dorothea, wife of George I., and Count Königsmark, from the originals in the University Library at Lund; correspondence of Bishop Percy with Shenstone and Dr. Farmer; correspondence of William Gwavas relating to the Cornish language, presented by the Rev. W. W. Wingfield, of Gulval.

THE SPEAKER'S COMMENTARY.

St. John's College, Cambridge, May, 1871.

MAY I, through the medium of your columns, correct a statement in 'The Speaker's Commentary' (Numbers xiv. 45), which reflects to some degree upon my scholarship? Referring to my identification of Zephath or Hormah with the town of Sebaita, discovered by Mr. Tyrwhitt-Drake and myself, the editor remarks: "Yet it must be observed that the name Sebaita or Esbaita has not, in Arabic (cf. Seetzen, iii. p. 44), the resemblance to Zephath which the English orthography suggests." I would observe that I did not find my hypothesis upon the resemblance to the English orthography, and that the two words are as identical as they can well be; the Hebrew (Judges i. 17) being צֶפְתָּי, and the Arabic, according to the pronunciation of the Teyahah and 'Azazimeh Bedawin, being سبَايَا. The *alif* is pronounced with the *imaleh* and the Arabic *B* substituted for the 'Ajami *P* or *F*.

E. H. PALMER.

MR. BOLTON CORNEY'S LIBRARY.

The sale of the Library of the late Mr. Bolton Corney was concluded on Saturday, at the Rooms of Messrs. Sotheby, Wilkinson & Hodge. One of the chief features was the collection of early voyages and travels and works relating to America, all of which excited much competition and brought very high prices, as will be seen from the following quotations. (218) Basanier, *Histoire Notable de la Floride*, 1586, 36l.—(260) Belleforest, *Histoire Universelle du Monde* 1570, 22l.—(647) Casas, *Spanish Colonie*, 1583, 22l. 15s.—(654) Castell's *Short Discoverie of the Coasts and Continent of America*, 1644, 19l.—(710) Champlain, *Voyages en la Nouvelle France*, 1627, 35l. 10s.—(813) The celebrated Letter of Columbus, being the first printed document known relating to America, consisting of four leaves (1493), 116l.—(814) *Histoire del Fernando Colombo*, 1571, 16l. 16s.—(1165) Eden's *History of Travayle*, in the West and East Indies, 1577, 17l. 15s.—(1191) Enciso, *Suma de Geographia que trata de todas las Partidas del Mundo*, the first book printed in Spanish relating to America, 1519, 66l.—(1204) Erondelle, *Nova Francia*, 1609, 37l.—(1205) Escobar, *Romancero del Cavallero el Cid*, 1612, 45l.—(1342) Froisher, *True Discourse of the late Voyages of Discoverie*, 1578, 67l.—(1412) Gilbert's *Discourse of a Discoverie for a New Passage to Cataia*, 1576, 46l.—(1407) Goldsmith, *Vide Scacchie Ludus*, translated by Dr. Goldsmith, and in his autograph, 38l.—(1796) James, *Strange and Dangerous Voyage*, 33l. 10s.—(1948) Lescarbot, *Histoire de la Nouvelle France*, 1609, 27l.—(2140) Martyris Anglerii *Opus Epistolarum*, 1530, 49l.—(2164) Maximiliani Transylvani *Cæsaris a Secretis Epistola*, 32l. 10s.—(2165) De Moluccis Insulis, by the same, 22l.—(2172) Medina, *Arte de Navegar*, 1545, 16l. 5s.—(2400) Nuñez, *La Relacion del Aluar Nuñez Cabeça de Vaca*, 1555, 39l. 10s.—(2438) Oviedo, *Historia de las Indias*, 1547, 29l. 10s.—(2623) Il Portolano, 1490, 34l. 10s.—(2741) Resende, *Livro das Obras de Portugal*, 1554, 16l. 5s.—(2904) Schouten's *Relation of a Wonderful Voiage*, 1619, 22l.—(3029) Smith's *Description of New England*, 1616, 35l. 10s.—(3329) Varthema, *Itinerario*, 1518, 30l.—(3355) Vesputius (Americus), *Paesi Nouamente Retrouati, et Nouo Mondo da Alberico Vesputio*, 1507, 157l. The total amount realized was 3,539l. 9s. 6d.

THE LONDON SCHOOL-BOARD.

THE Board met again on Wednesday last, and Lord Sandon gave notice of motion. His Lordship wishes to see prayers and hymns of a strictly unsectarian character used during the period of religious instruction, and to relegate to the teachers the task of selection. It is a great pity that the sectarian *versus* unsectarian debate should be again revived; but it will be interesting to see at what conclusion the Board will arrive. The best possible compromise would be for Lord Sandon himself to draw up a little manual, which shall "strictly observe, both in letter and spirit, the provisions of the Act in sections 7 and 14," and to submit it to the Board for approval. After this, the Report from the Committee appointed to prepare a scheme of education was "laid upon the table," and Prof. Huxley also gave notice of motion to the effect that the Board do put itself into communication with the Endowed Schools' Commissioners, to ascertain whether there are any endowments to which the children in elementary schools have a claim. The motion will of course only present another aspect of the attempt to utilize the funds of the Livery Companies.

A precept, or rather a set of precepts, has been issued, the Board having hitherto existed upon credit. The rateable value of the metropolitan district is a little under twenty millions, and so will, under a rate of a halfpenny in the pound, yield rather more than 40,000l., the sum demanded by the Board.

Lastly, it is worthy of notice that a great step has been taken in the right direction. Since the Board last met one child has been sent to an industrial school, and the cases of no less than four others are under consideration. A third boy's beadle has been appointed, and all the three are, Mr. MacGregor assures us, actively at work.

Literary Gossip.

'THE COMING RACE' is generally attributed to Mr. Laurence Oliphant.

MR. C. H. PEARSON, of Oriel, the historian of the Early and Middle Ages of England, is about to leave this country for Australia.

A LOST work of Chaucer's, unknown to any of his editors or biographers, is mentioned in the Prologue to his 'Legende of Good Women,' in the MS. Gg. 4. 27, in the University Library, Cambridge, namely, a prose translation

of the wrechede engendrynge of mankynde,

As man may in Pope Innocent ifynde.

The Prologue in this MS. has some most interesting variations from the other MSS., including the statement that Chaucer has sixty "bokys olde and newe," full of stories from Latin and Greek authors about the lives of women. We hope in a week or two to give an account of the differences between this Gg. manuscript and the other texts of the poem. This text of the Prologue was printed by Mr. H. Bradshaw, for private circulation, on the 30th of June, 1864, and is to be reprinted from the manuscript next month.

IN all the papers it has been reported that the honorary degree of D.C.L. has been conferred upon M. Henri Taine, Professor in the École des Beaux-Arts at Paris; and in the *Oxford University Gazette*, published by authority, of Tuesday, June 6, it was stated among Agenda, that the proposition relating to M. Henri Taine would be submitted to the congregation two days afterwards. Such a compliment is well deserved; the only thing amiss in it is, that the elegant historian of English literature, the writer of so many standard works, is not named *Henri*, but *Hippolyte-Adolphe*. *Quel est donc ce mystère?* In France,

the name of Henri Heine, the German humorist, who spent his life at Paris, is very popular, chiefly among the dilettanti, and an involuntary confusion has taken place, inasmuch as *Hippolyte* being out of fashion and dreadfully vulgar, the eminent literary character who is afflicted with it, never signs it at full length.

TALKING of names, we may report a *mot* by the late President Dupin, a wit in his time. M. Henri Monnier de la Sizeranne, a member of the Chamber of Deputies, and afterwards a senator, had been raised to the rank of Count, and somebody inquired which name he must call him by. The sarcastic gentleman replied: "Les uns l'appellent *Monnier*, les autres *de la Sizeranne*, et tout le monde *Henri*" (laughs at him).

THE final issue of the Early English Text Society's books for this year is now in the publisher's hands for distribution next week. It consists of a curious collection of Legends of the Holy Rood, or Anglo-Saxon and Early English Poems on the Cross, with copies, from two early MSS., of illuminations of the instruments of Christ's torture, scourge, spear, hammer, nails, &c., edited from the manuscripts by Dr. Richard Morris; the Minor Poems of Sir David Lyndesay, edited by Mr. James A. H. Murray, and with a critical essay on Lyndesay by Prof. Nichol, of Oxford and Glasgow; and 'The Times Whistle,' a set of satires on the time of James the First, to which we have called attention before, now first edited, from the MS. in the Library of Canterbury Cathedral, by Mr. J. Meadows Cowper, of Faversham. The Society has other books ready for issue, but is obliged to put off their publication till next year, for want of funds. It gives five texts this year for the guinea subscription to its Original Series.

A NEW work will soon appear, called 'Eastern Sketches by an Indian Functionary.' We believe the functionary is Mr. Lewin B. Bowring, C.S.I., the private secretary of Lord Canning, and for some years the Principal Commissioner of Mysore and Coorg. The writer has had opportunities of access to the most authentic sources of information, and some lively sketches of the Inner Life of India, drawn by Mrs. Bowring, will add to the attractiveness of the work.

EVERYBODY, we suppose, has by this time read 'The Battle of Dorking'; so we may point out to those who have not already guessed it that the general commanding the army corps to which the narrator is supposed to be attached, who "had served more than fifty years, and had been made a peer for services performed when quite an old man," is Lord Strathnairn, while the artillery general who is killed by a round shot is Sir Harry Tombs.

MR. T. H. JAMIESON, for some years assistant in the Advocate's Library, has been elected to the Keepership, vacant by the death of Mr. Samuel Halkett.

THE English Examiners in the University of London having chosen the best Early English Romance, 'Havelok the Dane,' for the B.A. examination in 1872, appealed to the Committee of the Early English Text Society to make their cheap edition of the book accessible to students through the bookselling trade, instead of, as heretofore, through Professors, for their classes only. Arrangements have therefore been made for the supply of the book

to any bookseller and the public, through the Society's publishers, Messrs. Trübner & Co.

ALLAN RAMSAY'S 'Tea-Table Miscellany, a Collection of Choice Songs, Scots and English,' has been reprinted from the fourteenth edition, in two handsome little volumes on toned paper, for a Glasgow publisher, Mr. John Crum.

MR. S. OTOMI, of Japan, who has lately acted as the agent of the Japanese Government, and has taken charge of its many students in England, is to return to Japan at the end of this month. Mr. Otomi has just visited Oxford, and some of the principal manufacturing towns in the north. He is a gentleman of great intelligence, tact, and high character, and his departure will be regretted by all who have come in contact with him.

MR. J. WESTLAND, C.S., has just published 'A History of the Antiquities, Landed Systems, Agriculture and Commerce of the Jessore District.'

PROF. LETHBRIDGE has urged the advisability of publishing the records of the old Dutch settlement of Chinsurah, as a contribution towards the local history of India.

A COMPLETE edition, in seven volumes, of the poetical works of Mr. Nicholas Mitchell, is nearly ready for publication.

MR. HENRY CRABB ROBINSON'S 'Diary,' will shortly be published in Dresden, in a German version, from the pen of Herr K. Eitner, under the title of 'Recollections of Germany from 1804 to 1864.'

AMONGST the brochures lately published in Brussels, with reference to recent events in Paris are:—'Paris en Feu,' or the agony of the Commune, containing the autograph order for the burning of Paris; 'Bon Voyage, Monsieur Hugo,' a brochure in verse by Léopold Stapleaux; and 'Des Armées de Belgique, de France et d'Allemagne,' an examination of their moral and material constitution, by Lieut. General Baron Goethals. The price of each publication is one franc.

A NEW Republican newspaper has recently been published in Lyons, entitled, *Le Journal de Lyon*. Its editor is M. Schnesgans, formerly chief editor of the *Courrier du Bas-Rhin*; he was elected deputy for the Bas-Rhin, but resigned when Alsace was ceded to Germany. M. Eugène Yung, formerly one of the editors of the *Paris Débats*, is associated with him in the management of the new paper.

AMONGST the works recently published in Germany, referring to the late war are:—A new political brochure by Dr. Ludwig Bamberger, entitled, 'Entstehungsgeschichte des deutsch französischen Kriegs'; a volume of recollections during a residence on French soil, 'Aus dem Hauptquartier und der Kriegsgefangenschaft,' by Dr. Leopold Kayszler; and of Herr W. Rüstow's 'Military and Political History of the Past War,' the fifth part has been published in Zurich.

A VALUABLE service is about to be rendered to German literature, and the students of it in foreign countries, by the publication, under the editorial auspices of MM. Paul Heyse and Hermann Kurz, of a selection of the best German novelettes, hitherto scattered amid the voluminous works of a variety of authors. The three volumes already published comprise such masterpieces of fiction as Kleist's 'Verlobung in St. Domingo,' Tieck's 'Gemälde,'

Keller's 'Romeo und Julia aus dem Dorfe,' with others of equal merit. The publisher is R. Oldenburg, of Munich.

THE second Annual Congress of the Printers and Publishers of Italy is to be held at Naples, on the 10th of September next.

THERE is now a Russian journal in America, in the shape of the *Alaska Herald*, published twice a month, in Russian and English.

A NEW Italian popular poet, who writes in the Pisan dialect, under the pseudonym of Neri Tanfucio, which is an anagram of the real name of the young poet, Signor Renato Fucini, is introduced to the readers of the *Nuova Antologia* by Signor Pietro Fanfani, in an article, in which he shows that Signor Fucini really deserves the name of a popular poet, and that his humour and comic power are not excelled by the best of his predecessors as authors of 'Canti Popolari.'

DR. H. TOLOWICZ has published a German version of Mr. W. E. H. Lecky's 'History of Morals,' under the title of 'Sittengeschichte Europa's von Augustus bis auf Karl den Grossen,' in two volumes.

THE late Mr. George Ticknor's bequest of Spanish works to the Boston Library is said only to be exceeded in value by the Spanish library of the British Museum and the private library of Lord Holland. It consists of 3,760 volumes, 598 pamphlets, and a number of manuscripts.

WE learn from *La Turquie* that the Ottoman Government has put the Imperial Museum at Constantinople under the direction of Mr. Goold, and that the establishment is being placed on a respectable footing. It is rich in local antiquities, and has a remarkable collection of historical arms. Mr. Goold, having classified his Museum, has published a catalogue, with illustrations by local photographers, chiefly the Messrs. Abdullah, Armenians.

DJEVDET PASHA, the historiographer of the Ottoman Empire, and one of the most learned members of the Ulema, has just completed the seventh volume of his History of the Empire, and it is now in the press. Considering the laborious nature of the work, and the responsible employments in which he has been lately engaged, including the vice-royalty of Aleppo, it is not surprising that some interval has elapsed since the last volume was issued.

AN interesting letter to the *Allygurrh Institute Gazette*, from Mahmood, an under-graduate of Christ's College, Cambridge, declares that the writer can, from his own experience, state that a Mussulman student can live at an English University without finding the least difficulty in the discharge of his duty to God, and that wine is not a necessity to a native of a warm climate in England.

SCIENCE

SOCIETIES.

ROYAL.—June 8.—Sir P. Grey-Egerton, Bart., V.P., in the chair.—The following gentlemen were elected Fellows: W. H. Besant, W. Budd, G. W. Callender, W. Carruthers, R. Etheridge, F. Guthrie, J. Herschel, A. Moncrieff, R. Quain, C. Schorlemmer, E. Thomas, E. B. Tylor, C. F. Varley, Viscount Walden, and J. Wood.

GEOGRAPHICAL.—June 12.—Major-Gen. Sir Henry C. Rawlinson, K.C.B., President, in the chair.—The following new Fellows were elected: Sir F. Arrow, J. Hargrave, Esq., Lieut. J. A. M'Vicar, and J. P. Radcliffe, Esq.—The paper read was 'On an Excursion into Hadramaut, Southern Arabia,' by Capt. Miles (Political Resident at Aden) and Mr. Werner Munzinger.

GEOLOGICAL.—June 7.—Joseph Prestwich, Esq., President, in the chair.—Messrs. H. Collinson and T. M. Favell were elected Fellows, and Dr. J. J. Kaup, a Foreign Member.—The following communications were read:—'On the Persistence of *Caryophyllia cylindracea*, Reuss, a Cretaceous Coral, in the Coral-Fauna of the Deep Sea,' by P. Martin Duncan.—'On an Ichthyosaurus (*I. enthekiodon*), from Kimmeridge Bay, Dorset,' by Mr. J. W. Hulke.—'On a Fragment of a Teleosaurus Snout, from Kimmeridge Bay, Dorset,' by Mr. J. W. Hulke.

MATHEMATICAL.—June 8.—W. Spottiswoode, Esq., President, in the chair.—Messrs. W. Chadwick and J. Griffiths were elected Members.—Prof. Cayley gave an account of 'Plücker's Models of Certain Quartic Surfaces,' and Mr. S. Roberts gave, in some detail, an account of his paper 'On the Motion of a Plane under Certain Conditions.'—Prof. Henrici exhibited Cardboard Models of two ellipsoids, a hyperboloid of one sheet, and of an elliptic paraboloid; also stereograms of the Models of Surfaces exhibited at former meetings of the Society.

ZOOLOGICAL.—June 6.—George Busk, Esq., V.P., in the chair.—Prof. Owen read a paper 'On Dinornis,' being the seventeenth of his series of communications on these extinct birds. The present paper gave a description of the sternum and pelvis, and an attempted restoration of the whole skeleton of *Aptornis defossor*.—Prof. Flower, described a specimen of the so-called Risso's Dolphin, taken in a mackerel-net near the Eddystone Lighthouse, and of a second specimen of the same Dolphin subsequently purchased in Billingsgate Market. Prof. Flower came to the conclusion that the differences usually held to separate it from the *Delphinus griseus* of Cuvier were untenable, and that the species should be correctly designated *Grampus griseus*.—A second paper was read by Prof. Flower, 'On a Specimen of the Ringed or Marbled Seal which had been obtained on the coast of Norfolk,' being the first certain instance of the occurrence of this Seal in the British Seas. To this was added some remarks on the difficult questions presented by the synonymy of this species, which Prof. Flower thought ought to be called *Phoca hispida*.—Prof. W. Peters read a paper describing the Bats collected by Mr. F. Day in Burmah.—A communication was read from Dr. A. Günther, containing the description of a new species of *Teius* (*Teius rufescens*) from Mendoza, founded on five specimens of this Lizard living in the Society's Gardens.—Mr. A. G. Butler read papers 'On the Lepidoptera hitherto included in the Genus *Elymnias*,' and 'On the Species of Butterflies formerly included in the Genus *Terias* (Pierinae).—A paper by Dr. J. E. Gray was read in reply to Mr. Theobald's observations on Dr. Gray's paper 'On the Families and Genera of Tortoises,' printed in a recent part of the Society's Proceedings.

MEETINGS FOR THE ENSUING WEEK.

- Mon. Asiatic, 8.—'Syrian Proverbs,' Capt. Burton.
- Victoria Institute, 8.—Discussion on Mr. Gosse's Paper.
- Social Science, 8.—'Utilization of Open Spaces in the Metropolis,' Col. G. E. Webb, R.E.
- Architects, 8.
- Anthropological Institute, 8.—'Mode of Preserving the Dead among the Natives of Queensland,' Mr. A. McDonald; 'Forms of Ancient Interments in Antirrhine,' Dr. S. Holden; 'Analogies and Coincidences among Unconnected Nations,' Mr. H. M. Westropp; 'Peruvian Antiquities,' Mr. J. Harris.
- Royal United Service Institution, 8.—'Defensive Submarine Warfare,' Major B. H. Stothard, R.E.; 'Model of a Chinese Torpedo, and Translation of a Native Work on the Subject,' Rev. S. Beal.
- Statistical, 7.—'Transmissibility of Intellectual Qualities as illustrated by Statistical Evidence,' Mr. Hyde Clarke.
- Zoological, 8.—'Arachnida collected by Cuthbert Collingwood, Esq., during Rambles in the China Sea,' Rev. O. P. Cambridge; 'Notes on some Rodents from Yarkand,' Dr. J. Anderson.
- Wed. Meteorological, 7.—Annual General Meeting.
- Geological, 8.—'Geology of Part of County of Donegal,' Mr. A. H. Green; 'Supposed Vegetable Fossils,' Mr. W. Carruthers; 'Recent Geological Changes of the Rivers and Plains of Northern India,' Mr. T. Logan.

WED. Literature, 81.—'Life and Writings of William of Malmesbury,' Mr. W. Birch.
THURS. Statistical, 41.—Anniversary Meeting.

Science Gossip.

THE Statistical Society having adopted the laudable practice of choosing their Presidents from their own working members, instead of seeking the patronage of the ornamental class, now propose Dr. Farr, in succession to Mr. Newmarch.

THE Museum of Science and Art, in Bethnal Green, is stated by Mr. Ayrton to be nearly complete, and that it will be ready for opening on an early day.

A DEPUTATION from the minor learned Societies, which remain supporters of a plan for house accommodation, had an interview lately with the Chancellor of the Exchequer, by whom they were courteously received, but referred to Mr. Gore, the Chief Commissioner of Woods and Forests. The deputation was introduced by Mr. W. H. Smith, M.P. It asked for permission to purchase a site of the Government, on reasonable terms. The general impression is that nothing will be got; if the deputation had included a strong body of scientific men, and of parliamentary supporters, and had asked for a free site, it might perhaps have obtained something.

AT the Upper Forest Tin Works, near Swansea, the Messrs. W. Hallam & Co. have just rolled the thinnest sheet of iron ever produced. The sheet is 10 in. by 5½ in., or 55 in. in surface, and weighs but 20 grains. It requires 4,800 such to make an inch in thickness. In the 1851 Exhibition, the Americans sent a specimen of "Iron-paper," a thousand pieces of which were required to make an inch. This has been gradually exceeded by our tin-plate iron makers until the above remarkable result has been obtained.

ON Friday, May 9th, a large deputation waited upon Mr. Secretary Bruce, at the Home Office, with a view of obtaining permission to import into England, and also to manufacture the explosive compound, "Lithofracteur." Mr. Bruce said he would take the opinion of scientific advisers, who were competent to judge of its safety. If we consider the recent introduction of this explosive compound—a modified condition of nitro-glycerine—the wisdom of this answer cannot be denied.

IN the midst of the terrible anarchy which has prevailed, there is considerable interest in finding that the Academy of Sciences of Paris continued in philosophic calmness its weekly sittings. We have reports of several papers read on the 1st and 8th of May. One by M. Stanislas Meunier, 'On Meteorites,' appears to have been of especial interest. M. Chales also contributed a valuable memoir 'On Conic Sections.' On the 29th of May, M. Chevreul, Director of the Museum of Natural History, announced that the whole of the collection remained uninjured, notwithstanding the dangers with which it was threatened during the siege. M. Chevreul, as chief of the Dyeing department of the Gobelins, stated that eighty metres of buildings had been burnt, and that the collection of tapestries, which have been accumulated from the time of Louis the Sixteenth to the present day, had been entirely destroyed.

THE *Moniteur Scientifique* for May contains several original papers on Chemical Science, and one by Dr. Egger, of great interest, entitled 'Critical Observations on the Use of Words derived from the Greek Language in Scientific Nomenclature.'

THE Dudley and Midland Geological Society and Field Club have elected Prof. Ramsay, F.R.S., Director of the Geological Survey of England and Wales, as their President for the ensuing year.

THE *Journal of the Franklin Institute*, No. 5, for May, 1871, contains beyond the usual editorial notices and correspondence, several valuable papers on Civil and Mechanical Engineering, and on Physics and Chemistry. 'Pennsylvania's Foundation-Stones' is the title of a geological lecture

delivered by Prof. Leeds, before the Franklin Institute, and 'On the Balloon as an Instrument in Meteorological Research' is an abstract of a well-considered paper read before the Institute by Mr. John Wise, in which he strongly advocates the extension of the use of balloons for purposes of scientific investigations.

We learn that on the 16th ult. Dr. Hooker and his companions made the ascent of the Great Atlas, in Morocco,—which mountain was never before ascended by a European. The crowning ridge was at a height of nearly 12,000 feet above the sea. During the ascent some rare botanical specimens were collected, and some good geological observations made.

FINE ARTS

THE SOCIETY OF PAINTERS IN WATER COLOURS.—THE SIXTY-SEVENTH ANNUAL EXHIBITION IS NOW OPEN. 5, Pall Mall East, from Nine till Seven.—Admission, 1s.; Catalogue, 6d. ALFRED D. FRIPP, Secretary.

INSTITUTE OF PAINTERS IN WATER COLOURS.—THE THIRTY-SEVENTH ANNUAL EXHIBITION NOW OPEN daily, from Nine till dusk.—Admission, 1s.; Catalogue, 6d. Gallery, 53, Pall Mall. JAMES FAHEY, Secretary.

DUDLEY GALLERY, Egyptian Hall, Piccadilly.—GRAND EXHIBITION OF PICTURES by the celebrated Masters, Correggio, Titian, Tintoretto, Paul Veronese, and many others. Open daily from 10 A.M. to 6 P.M. R. F. McNAIR, Secretary and Manager.

EXHIBITION OF SPIRIT DRAWINGS IN WATER COLOURS, by Miss Houghton, New British Gallery, 39, Old Bond Street, Piccadilly, OPEN daily from 10 A.M. till 6 P.M.—Admission, One Shilling; Catalogue, One Shilling.

SOCIETY OF FRENCH ARTISTS, 128, New Bond Street.—M. LAURENT RICHARD'S celebrated COLLECTION OF MODERN FRENCH PICTURES is now added to this Exhibition, and will remain on view for a short time. Open daily from Ten to Five.—Admission, 1s. ARTHUR A. HUTTON, Secretary.

MEISSONIER'S CHEF-D'ŒUVRE, '1814,' is added to the SOCIETY OF FRENCH ARTISTS' EXHIBITION, 128, New Bond Street.—Admission, One Shilling. ARTHUR A. HUTTON, Secretary.

GUSTAVE DORÉ—DORÉ GALLERY, 35, New Bond Street.—EXHIBITION OF PICTURES, including 'Christian Martyrs,' 'Monastery,' 'Triumph of Christianity,' 'Francesca de Rimini,' at the New Gallery.—OPEN from Ten till Six.—Admission, 1s.

L. ALMA TADEMA'S PICTURE OF THE VINTAGE FESTIVAL, Ancient Rome, is NOW ON VIEW, at Pilgram & Lefèvre's Gallery, No. 14, King Street, St. James's.—Admission, One Shilling.

THE LONDON INTERNATIONAL EXHIBITION. (Fourth Notice.)

IN resuming our remarks on the English pictures now at South Kensington, we may repeat the remark that we are not reviewing the collection as if its constituents were new. In that case we should examine, if not comment on every example.

Mr. H. Moore's *Oakhampton Valley* (No. 94), lying under the shadow of a great summer cloud, with light on the hills, is very solemn in sentiment and sunny in effect. Its execution is rather slight, but less so than is often the case in Mr. Moore's pictures.—Mr. Naish's *Iffracombe, the First Heave of the Ground Sea* (99), is a fine example of a large style, treated with a rich and vigorous colour, and wealthy in results of studies. It suffers in our eyes from a certain prevalent blackness of the middle-distance, where, as in the foreland on our left, the colouring is somewhat cold. The contrasts of light and shadow are, we think, too intense even for brilliant daylight, and the colours of the shadows, e.g. those on the rocks in the sea in front, at the foot of the picture, are too heavy, too little broken by reflexions from the sky. In fact, these rocks look as if they had been painted indoors, or with the aid of fragments in a confined light.—In Mr. M'Whirter's *A Spring Day, Birch Trees Budding*, (103) there is an ill-sustained affectation of elaborate and fine execution. It would have been possible to convey a world of instruction to the public by hanging alongside this easy-going and pretentious work, which is really marked by profound irreverence for Nature, the delicate yet masterly and powerfully-coloured landscape by Mr. Inchbold, with a nearly identical subject, styled *In Early Spring* (177), representing the large and lichened trunk of a beech, which is slightly withdrawn in the picture, and accompanied by other trees. Notice the exquisite painting and drawing, in

parts that are intended to be studied of this display of reverence and love for Nature, of admirable skill and consummate learning! Notice the superb colour of some of its parts, as on the beech trunk, the marvellous drawing of the minutest of the boughs, and, above all, of the herbage and spring flowers in front; the broad treatment of the distant bank of trees, which, being beyond the focus of our eyes, are given in general. Notice the modelling of the trunks one and all, from that of their proper contour to that which renders the blue sun-shadows on the bark, and that which is apparent in the lichens and mosses. These pictures being separated by the length of a room, it becomes evident that hangers at South Kensington are more merciful to Mr. M'Whirter than the Royal Academicians, who put his picture of a drenched donkey face to face with the larger of Mr. P. Graham's contributions.

Mr. F. Sandys's *Mary Magdalen* (109) is profoundly disappointing. Mr. Sandys sometimes gives unusual views of the human head, and specially affects, as he has a perfect right to do, that which is obtained by looking down on the side of a head, the features being thus foreshortened, while the face leans sideways. Thus it is here, but there is marvellously little cranium shown. We do not feel that the expression is genuine, the eyebrows being lifted, while the visible eye absolutely pours out water, not mere tears: the Magdalen seems to us rather to be grieving over herself than her sins.—Mr. T. B. Wrigman's *Study of a Head* (116) shows good colour and capital character.—One of Mr. P. F. Poole's most striking pictures is here, being *The Visitation and Surrender of Syon Nunnery* (129), a most effective exhibition of dramatic power and rich colour, although the drawing is extremely bad in the numerous figures. There is abundance of character and some satire in the faces and actions of the coquetting nuns and novices, and in those of other nuns who shrink before the glances of the lewd monks: one of the monks on our left carries off a monstrosity before the faces of the visitors, much, it seems, to the astonishment of his simple associate, who stands behind him; force of expression and design appear likewise in the Commissioner, who has plunged his hands into the treasure-box of the convent, and again, in the foul monk, who describes to the clerk the precious articles of the house, while the latter registers them in a book; his neighbour leans darkly at a pretty nun. There is much beauty apparent, or rather intended, in the faces of the women. The artist, however, has obviously had recourse too often to a single model. As is frequently the case with Mr. Poole's pictures, the drawing of the figures is wonderful, and inexplicably wrong; the disproportions are amazing. For all this the tale is admirably told, and the picture shows rare power.—Mr. J. Clark's *School Time* (136) is one of his best works. It is unusually fortunate in rendering expression and character in the faces and actions of children. Its colouring is sober, but not the less estimable on that account. The faces are rather too much alike for those of a school of children from many families.

Mr. J. W. Oakes's landscapes are generally excellent, marked by knowledge and a large scope of studies in nature. They would be more popular if the execution were smoother. *Autumn* (160) shows a brimming pool under a varied sky, with trees standing about it, and rich in colours of the declining year; a birch on our left droops in the still, moist, and warm air; the other trees commend themselves as studies.—Mr. E. H. Courbould's *Pelleas and Ettarre* (164),—an illustration of the Laureate's 'Holy Grail,'—is curiously vulgar and theatrical.—Mr. J. C. Horsley is represented here, with eminently good fortune, by *Lost and Found* (166),—a father welcoming the return of his prodigal son, a work which, despite its numerous defects of crudity in painting and its theatrical "points" in design, as in the group of girls who whisper on our right, is rendered intensely pathetic by the action of the father, who advances with outstretched arms, and by that of the son, who crouches in the road before him, as well as by the glad

passion of the dog, which fondles the recovered friend and playmate, abased as he is. The landscape is no better than an opera-scene.—Mr. Richardson's *Storm at Tyneworth* (168) shows capital studies of waves, although, in painting, they look too like masses of snow to be quite acceptable.—Mr. Linnell's *Wales* (170) is a noble landscape, well worthy of the painter's honourable position and great fame. It displays a vista of a shallow valley under a subtly painted sky, which seems to rain light out of its grey, cloudy wildernesses. Woodcutters are dragging downwards with a rope an old oak, of which they have already sawn through the trunk near the earth. The extreme distance is beautifully painted.—*View in the Landes, South of France* (172), by Theodore Rousseau, is a grand and grave little work, showing an oak standing by a pool; other trees are near the former: the scene appears an illimitable plain. We notice that this work belongs to the "Townshend Bequest" to the Science and Art Department. How comes it here? Surely the managers of this Exhibition, who deplore the straits they have been put to to find room for the multitudes of pictures that were alleged to have been sent to them, need not have borrowed works from "over the way" to fill their galleries. The fact is there is no foundation for the assertion that room was lacking for the exhibition of good pictures, because it is likewise a fact that one-third of the examples now before us are trash, which ought not to have been exhibited a second time. No pleas of necessity and convention, such as those put forth to justify the weakness of the Royal Academicians when they load their walls with rubbish, ought to obtain currency here.

Mr. A. B. Wyon's *Joseph sold by his Brethren* (174) shows creditable painting of the flesh of Joseph's body: his head is good; the other parts of the picture are inferior, but, in many respects, commendable.—Mr. J. Brennan's *Prayer of the Penitent* (178) is one of the few pictures here which improve immensely on revision; it does so by its innate power, and strong, somewhat grotesque pathos. It is the more remarkable that this should be the case where such strange technical defects occur as we find in this work. A ragged, "raffish" looking man, in a mean and modern dress, appears in the picture kneeling in a church, and moved by a sudden passion of prayer, the expression of which is given with such intensity that it redeems the ugliness of the man, and even the ugliness of the picture: it is not the less deeply moving to us because the head is at least twice too large for the body, and the legs as much too short. Why not lengthen the legs, which would not be difficult?—Mr. Marks often mixes a moral with his humour: he is too good a humourist not to moralize. This is shown by "*Before the Bench in the State School of Compulsory Education*" (191), a work which exhibits three little boys' heads and shoulders rising behind a partition in a Court of Justice, as if the poor little wretches were there before Judge and Jury. One, the head of a very little fellow, has a world of weakness, tenderness, and possibilities of love or crime in his light blue eyes and wavering lips; he is, apparently, cast in a finer mould than his companions; the next, who has a hang-dog look in the eyes, and the corners of whose mouth are depressed in a strangely moving way, is a sturdier urchin than the last; he is a half-terrified bully, bad in blood and breeding, and worse in teaching,—one who will, "by hook or by crook," fight out his father's battle with society, and perhaps his own, to boot. The third is a furtive-looking knave of a lad, with lying eyes and a narrow, underhung jaw; he fumbles with his cap, and is sure to "repent" as often as the prison-chaplain pleases. The picture lacks colour in every sense, and is not very well painted; but its excellent drawing and intensely pathetic characterization would redeem greater defects.

Mr. J. W. B. Knight's landscape, *Evening: Labourers returning from Work* (195), although heavy, is effective.—Mr. B. Bradley's *Snowstorm, Glencoe* (271), compared with more recently-

executed works, shows how much the painter has improved since it was produced in 1868. Cattle are trooping through snow, and on a rocky road in a wild pass; the picture is full of action and character, and displays keen appreciation of nature in the landscape.—Mr. Wallis's *Last Days of the Cappucini Monastery at Sorrento* (295) shows monks on a terrace, looking over the sea, at evening, while the sun is very low and the shadows are very large: light glows on the foliage and a white-washed wall behind the figures: the sea darkens, and the cliffs grow more and more intensely purple: the monks are playing at bowls, smoking, and gossiping. The whole is worked in a fine style, and is very rich and broad, so that, despite the lack of care which is obvious in the background trees, and some want of refinement in the sky, it is a noble piece of painting and chiaroscuro.

The late Mr. David Roberts's pictures have presented inexplicable problems to the critic, one of the most difficult of which is how to account for the popularity of paintings which are untrue to nature, flimsy in execution, and the reverse of rich in colour. Monotonous as they are in colour, these works are still more so in execution and sentiment. The same blue sky, the same yellow stones, the same dingy brownish smears which serve for verdure, the same little figures spotted with red, black, blue, and white; the same tint does for shadows, the same splashes of pigment stands for water: all these things were represented by the same means, by the ingenious but hardly conscientious and artistic operator, whether, as now before us, the Thames and London occupied his canvases, or, as hitherto and elsewhere, Dutch, French, Spanish, Italian, and German churches and towns. Roman, Egyptian, Greek, Assyrian, English ruins and rivers, be it Fleet Street or the Desert, Antwerp or anywhere else, were the same to Mr. Roberts; each and all could be "done" in buff and blue, with divers spots. The sole explanation we can offer of this very curious problem is founded on the fact that Mr. Roberts did originally paint with extraordinary tact and dexterity; his reputation survived his self-respect; and he condescended to paint down to the level of common observation. He was clever in dealing with linear perspective, and had sciography at his fingers' ends. Now, if folks do not see that English, Scotch, Italian, Syrian, and Egyptian skies cannot be truly painted in one tint, or are indifferent to the matter, careless if the same buff serves Babel as suited Westminster, and inside and outside are alike to them, so that a picture recalls the place of which it bears the name, and the man who produced it has a reputation, the secret of Mr. Roberts's success is not quite so obscure as it appears to be. Nevertheless, one cannot leave off wondering that canvases which were not half so true, nor a quarter so pretty, as common architectural diagrams, with next to nothing of the richness of photography, being, in fact, mere pallid skeletons of pictures, and, in colouring, of no more account than prints, while they lack the chiaroscuro of the engraver's and the etcher's art, should be sold for prices such as Pannini's superb perspectives and rich paintings and Canaletti's noble vistas never realized. Nor is our wonder diminished by the fact that, while the works of the Italian masters are comparatively scarce, those of the late Mr. Roberts exist in extraordinary numbers. What their future value will be is not hard to say.

Two canvases now before us are in point, and serve to justify our criticism. These are numbered 274 and 280: the first is called *St. Paul's*, the second *Westminster Bridge*. These are diagrams, without the correctness which is desired in works of that class. See the former, where the cathedral, so untrue in its aerial perspective, appears as if it stood close to Temple Bar; for its defects in local colouring see how the Adelphi Terrace is depicted; notice the inconceivable falsehood of the figures in front, the airless sky. Turn to the latter production: it is rather better,—that is, richer in chiaroscuro and colour,—is superior in composition to its fellow, and more elaborately drawn; but what a sky is there! Is that the moon or the sun

which rises or sets behind the Victoria Tower? Which luminary diffuses light on the buildings? There is nothing in the effect of the work that may enable us to answer these questions. However this may be, light of such a slaty tint is ungrateful to our tastes and foreign to our experiences. To such subjects as these every one can apply his own experience; it is not quite the same with regard to the painted interiors of large churches, which Mr. Roberts so often dealt with in a manner that defied observation,—so nearly monochromatic is his architecture, so open in his rejection of all we have learned to love in the richness and brilliancy of the local colour of weathered or time-worn stone, in age-dimmed gilding, in diverse pictures, in the inexhaustible charms in light, shade, and chiaroscuro. Even the Dutch painters of their national churches—whitewashed they were in their times—found much that was more worthy of pictorial art than Mr. Roberts seemed to recognize or cared to depict.

Fine-Art Cassip.

A NEW gallery for the reception of folios of prints and drawings, has been erected in the Print Room, British Museum.

MR. F. TAYLER has resigned the Presidency of the Society of Painters in Water Colours, which he has held for many years, and Mr. J. Gilbert has been elected in his place.

THE removal of the scaffolding from the western façade of the South Kensington Museum has completely displayed a very rich and fine design, of the careful execution of which it would be hard to speak too highly. It is by far the best part of the extensive series of structures now in progress at South Kensington. It faces the Exhibition Road.

A CERTAIN number of French pictures, comprising some important works, is to be added on Monday next, to the collection of the like, which now forms part of the London International Exhibition.

It may be taken as a sign of peace in France, that the publication of the *Gazette des Beaux-Arts*, which has been suspended since September last, is to be resumed immediately.

THE fourteenth Report of the Trustees of the National Portrait Gallery has been published (C. 377), and describes the progress of the Collection in question, during the past twelve months, with reference to nine donations, including a small whole-length portrait of the Duke of Wellington, painted in water-colours by Bauzit, presented by Mr. W. Smith, Deputy Chairman of the Trustees; a portrait of James Ward, R.A., presented by his son, Mr. G. Raphael Ward; likewise, portraits of John Wesley, R. Cobden, Mrs. E. B. Browning, &c. The purchases amount to twelve, including portraits of Rouillac, Sir T. More, Henry the Fourth, Elizabeth of York, T. Radcliffe, Earl of Sussex, Admiral Sir John Ross, C. Dickens, T. Bewick, and Sir W. Scott, by Sir W. Allan. The number of visitors to the Gallery of the Trustees, during 1871, and, after March 28, when it was opened at South Kensington, was, 58,913; being in excess of the previous year, when the exhibition was at Westminster, 34,497.

ST. MARY'S CHURCH, at Shrewsbury, is one of the most interesting of our churches; its restoration was begun so long ago as 1858. These works were carried on at intervals until now, when the chancel has been re-opened after complete restoration, and the work is finished. Mr. P. Smith was the architect employed throughout.

A NOTEWORTHY addition will be made within a fortnight, we understand, to the attractions of the London International Exhibition; this will be a large extension of the eastern annex of the buildings, which is to be filled with a rich and numerous series of modern Indian works of art and decoration, collected by the Indian Government, and selected and arranged by Dr. Forbes Watson, the energetic and learned Chief of the India Museum, at Westminster.

AMONG eminent Frenchmen who have recently visited England, we may mention M. Jules Breton,

the accomplished landscape and figure painter, who has been here for a while, has lately returned home, and intends, we believe, to contribute pictures to our future exhibitions. As this painter exactly represents that "intelligent foreigner," whose criticisms on ourselves and our belongings every one has been advised to procure and treasure, there will be no harm in repeating his opinion of the so-called statue of Richard Cœur de Lion, which occupies so prominent a place before the entrance to the House of Lords. Asked what he thought of it, he, with true French suavity, replied, "I prefer the Elgin marbles."

MESSES. CHRISTIE, MANSON & WOODS sold on the 6th inst. the under-mentioned pictures of interest: J. B. Le Prince, a set of three panels, painted with Conversations, surrounded by arabesques, birds, and medallions of animals, 120*l.*—Greuze, a Bacchante, 103*l.*—Pater, Les Plaisirs de l'Été, 136*l.*—J. van Ostade, The Halt, 157*l.*

It is said to be the intention of some of the authorities to propose the exhibition of the lime-light on the Clock Tower at Westminster, during the sittings of Parliament. It is to be hoped that the execution of this childish freak will not be permitted. If the First Commissioner of Public Works has nothing better to do, he may as well remove the hideous semaphore from the corner where Parliament and Bridge Streets, Westminster, meet. It has been said that it is retained solely because it was designed by Mr. Ayrton himself; this of course is incorrect.

MUSIC

MUSICAL UNION.—Leochitzky and Auer, with Bernhardt, Waeleghem, and Lasserre.—Last Time but One.—TUESDAY, June 20. Quarter-past Three.—Quartet in A, Schumann; Trio, B flat, Schubert; Quartet in G, No. 81, Haydn. Pianoforte Solos, Leochitzky.—Tickets to be had of Lamborn Cook & Co., and Olivier, Bond Street; and of Austin, at St. James's Hall.

PHILHARMONIC SOCIETY.—Conductor, Mr. W. G. CUSINS.—St. James's Hall, MONDAY, June 19, Eight o'clock.—Mdlle. Fittens, Mdlle. Hina de Murksa, and Mons. Capou. Symphonies: Haydn, and B flat, Beethoven. Concerto Violin, Herr Straus, Vioti; Concerto in F minor, No. 4, Pianoforte, Madame Arabella Goddard, W. Sterndale Bennett; Overture, Mendelssohn, Gounod.—Stalls, 10*s.* 6*d.*; Tickets, 7*s.*, 5*s.*, and 2*s.* 6*d.*—L. Cook & Co. 63, New Bond Street; Cramer, Wood & Co. Regent Street; Chappell, New Bond Street; Keith, Frowse & Co. Cheapside; Hay's, Royal Exchange; and Austin's Ticket-Office, St. James's Hall.

ROYAL ITALIAN OPERA.

AFTER three disappointments, the representation of Meyerbeer's 'Africaine' took place on the 9th inst.: the night before the 'Étoile du Nord' was given. To have revivals on consecutive evenings of two such elaborate and difficult works forcibly illustrates the reckless system of management pursued at Covent Garden in the mounting of grand operas. The Royal Italian Opera undertaking was twice saved from bankruptcy by the production of Meyerbeer's operas, the first time by the 'Huguenots,' the second by the 'Prophète.' The Meyerbeer repertoire has been a mine of wealth to Covent Garden; in common gratitude, his memory ought to be respected, and due honour done to him in the performance of his masterpieces. It is impossible to do them justice without proper preparation and thoroughly efficient rehearsals, at which no absenteeism ought to be allowed of any artiste, however high placed. It is not only in the musical ensemble of principals, band, and chorus, that Meyerbeer's operas exact more than ordinary care and supervision, but the *mise-en-scène* is of paramount importance. The stage business in the 'Africaine' and 'Étoile du Nord' is complicated; the chorists must act; the pantomimic action of the *corps de ballet* should be well practised, and even the very supernumeraries require much drilling. The time was when, at Covent Garden, all the requisites referred to received special attention, but what is the state of things now? The picturesque scenery of Mr. Beverley remains, but the "sets" exhibit anything but artistic accuracy. The original dresses, somewhat dingy through wear and tear, are unaltered, but who looks after the "make up" of the subalterns? Costumes for the tall seem to be used by the short, and the stout are clad in the garments of the thin. Let the opera-goers compare

the discipline and order of 1865 with the disorder and irregularity of 1871. The processional arrangements of the fourth act of the 'Africaine' are very different indeed from those of six years since. The ship scene (the third act) was never well managed at Covent Garden, but at the present period the nautical manœuvres are more absurd than in 1865. Surely the hauling of ropes might be done in something like seaman-fashion! Numbers and noise constitute the battle-scenes in the 'Africaine' and the 'Étoile du Nord,' and yet there has been fighting enough in recent campaigns to supply sufficient suggestions to stage-managers who have to depict the progress of a fight. Operatic officials are not expected to be precisely acquainted with the mode of conducting Cabinet Councils, but they ought to know that a file of soldiers is not permitted to be within hearing of the deliberations, as is the case in the first act of the 'Africaine,' when the councillors and the ecclesiastical authorities are in secret conclave as to the plans of discovery of the Portuguese navigator. It is quite forgotten that it is a divided council, and that Vasco has a party to support him against the bigotry and ignorance of the Inquisitors. The amateurs who have seen the 'Africaine' in Paris and Berlin may remember the tact and taste displayed in the stage business. At Covent Garden operas are now got up in a hurry: confusion is necessarily the result; and so long as the star system is in the ascendant, exactitude, precision and excellence of ensemble will be sacrificed. Criticism of the current representations is now chiefly confined to leading singers, as if they constituted the absorbing attraction of a conscientiously mounted opera. Such a notion is a gross insult to the composer, and to the poet, as also to the scenic artist, whose pencil it is which depicts the localities. Whether Ceylon or Madagascar was intended to be the island wherein Selika reigned, there should be, at all events, consistency in the *mise-en-scène* and coherency in the musical execution. Tempting as it may be to signal out the Caterina and Peter the Great of Madame Patti and M. Faure in the 'Étoile du Nord,' and to point out the beauties of the acting and singing of Madame Pauline Lucca and of M. Naudin in the 'Africaine' as *Selika* and *Vasco di Gama*, it is not equitable to dwell on excellence in a few principals and to omit protest against the wholesale massacre of score and poem perpetrated by the scandalous abandonment of the essential elements of presenting operas on the principle laid down by the founders of the Royal Italian Opera in 1847, which was established, as the first prospectus emphatically pronounced, "for the purpose of rendering a more perfect performance of the lyric drama than has hitherto been attained in this country." Now, if the actual *modus operandi* be right, there is not a more injured Impresario in existence than Mr. Lumley, who during so many years directed Her Majesty's Theatre, for the opposition to his management arose mainly from the feeling of connoisseurs that he had neglected the ensemble. Neither time nor space will permit a detailed analysis of the manifold imperfections and contrarieties of the interpretation of Meyerbeer's operas, but as regards the cast of characters it may be mentioned that M. Jourdan, who was the original Giorgio at the Opéra Comique, now sings the part in Italian; he is an experienced artist, with a voice which is no longer what it was when he sang in Paris years ago. Madame Monbelli was the *Prascoria* in the 'Étoile' and *Inez* in the 'Africaine.' This lady, who sings so remarkably well in a concert-room, is quite ineffective on the stage both as vocalist and actress—want of power accounting for her deficiency as a stage singer. The *Nelusko* of Signor Graziani was formerly simply an exaggeration of its savage attributes; now it has become a caricature. *Nelusko* is not a cringing, crawling and crouching animal, as Signor Graziani seems to think he is. M. Faure, in playing the part in Paris, managed to secure interest for the profound passion of *Nelusko* for *Selika*; and in the fourth act, when he displays his magnanimity at her call, the delineation of M. Faure excited deep sympathy; whereas, in the same situation, Signor Graziani provokes laugh-

ter. It would be a grateful task to dwell upon the manifold beauties of Meyerbeer's score of the 'Africaine.' The work has its inequalities, and had he lived to revise it alterations would have been doubtless made. As he left the MS. there was matter enough for three operas, for, independently of the actual length of the numbers, which M. Fétis had to reduce, and did reduce, till the execution occupied about five and a half hours, Meyerbeer wrote in various coloured inks several of the parts, twice and thrice over. Sir Michael Costa had to make still further excisions for the Italian adaptation. In the English one Mr. Alfred Mellon tried to adhere to the Parisian version, and the opera was made much too long. Signor Vianesi has reduced the time of its performance to four and a quarter hours, inclusive of the intervals between the acts; but to effect this he has been merciless in his excisions. He has left *Selika* to sustain the entire fifth act, leaving out the dramatic duet between her and *Inez*, and omitting the directions to *Nelusko* to permit *Vasco* and *Inez* to leave the island together, so that she expires alone under the poisonous *Mancinilla* tree. Both Meyerbeer and Scribe died before the production of the 'Africaine.' What would they have said to these mutilations? The opera is left without a *dénouement*, or, at all events, with one which conveys the impression that because *Selika* is married to her loved *Vasco* at the end of the fourth act she commits suicide. The beautiful effect of the *reprise* of the air of *Inez*, which is heard in the orchestral introduction, and is reiterated at intervals during the opera, is thus lost.

Donizetti composed 'La Figlia del Reggimento,' for the Opéra Comique in Paris, at which theatre the dialogue is spoken. In the adaptation for the Italian stage, the conversational portion has, of course, been converted into recitative; but this is accompanied only by the violoncello and double-bass, with a key-note supplied here and there by the pianoforte. The themes of the opera would supply to a musician, master of orchestration, ample suggestions for a full score for the recitatives, which in their present state are somewhat dull and monotonous. The opera sparkles with melody of a French type, although the scene is laid in the Swiss Tyrol. 'La Figlia' is essentially a *Prima Donna* opera—the other characters, including even the tenor and bass, are quite subordinate. Maria is therefore a pet part with the light sopranos, who are strong in the *aria d'agitata*. There have been several artistes who have won distinction in 'La Figlia,' amongst whom may be mentioned Madame Jenny Lind, Mdlle. Piccolomini, and Madame Patti. Amateurs who have seen Madame Pauline Lucca in the German version of the 'Daughter of the Regiment,' dwell on her admirable acting, second only to that of her Cherubino. But with all due deference to preceding Marias, the one who stepped so gaily and gracefully on the Drury Lane boards last Tuesday evening carried her audience with her (there is no good word for the French *enlever*) to a greater extent than the oldest opera-goer in this country can recollect. At the Scala and the San Carlo, in Italy, enthusiasm manifests itself beyond British bounds; but even in the "sunny south," there never was a stronger exhibition of excitement than after the fall of the curtain in 'La Figlia,' when Mdlle. Marimon had to appear four times. She exercised the privilege of many Marias, and interpolated an *aria di bravura*, to end the opera: she was fortunate in her selection of the valse in Ricci's opera, 'Une Folie à Rome,' which had been expressly composed for her when she was engaged at the Athénée, in Paris. It is a valse with variations; but such variations! It seemed as if she had concentrated therein all the vocal roulades invented by the most imaginative of singing professors in their exercises; her shake on the high D sharp, with the attack of the *tr*, was really wonderful. It would, however, be a matter of regret if Mdlle. Marimon's fame was to rest solely on marvellous mechanism and her wonderful precision in scale passages, some of which are as novel as they are delicate. Her conception of

the character of Maria, from first to last, whether regarded musically or histrionically, is consistently carried out. Her frankness does not degenerate into sauciness in the early scenes of military life: she is easy and natural; her bearing is soldier-like, but modest. In this portion of the delineation she ranks with Madame Jenny Lind's acting. The key-note was struck in her singing of the canzone, with chorus, "Ciascun lo dice," which was re-demanded. It was evident that there was no intention to overact, as so many artistes have done in 'La Figlia.' The singing lesson, like the *finale*, is a vehicle for ornamental show-off, but the "Convien partir," in which Maria takes leave of her comrades in arms, and the restored scena, "Le ricchezza," in which occurs the lament at the loss of her lover, conveyed the highest notion of her powers of expression. It is the sensibility of a singer which will touch the heart; the *bravura* can only astonish the ear. Mdlle. Marimon, by her Maria, has taken the highest ground. The Sergeant of Signor Agnesi, the faithful friend and follower of Maria, was characterized by an entirely new reading, one which is very acceptable for its tact and taste. Signor Agnesi does not make a buffo of *Sulpizio*: on the contrary, he is depicted as a frank and loyal soldier, with the politeness of the "ancien régime." It was a treat to hear the overture, weak as it is, the *entr'acte* music, and the accompaniments, from the band. The whole performance exhibited care and attention. The cast would certainly gain by the accession of M. Capoul, as all who have seen him in Tonio, in Paris, will readily admit. He is announced for Elvino, in the 'Sonnambula,' this evening (Saturday). 'La Figlia' was performed last night (Friday), and will be repeated next Tuesday.

GAIETY THEATRE.

UNDER the title of 'The Basket-Maker,' the setting by the late Michael Balfe, of the well-known farce, 'The Devil to Pay,' which was produced some years since at the Surrey Theatre, when under the direction of the late Miss Romer (Mrs. G. Almond), was revived at the Gaiety. The original play dates as far back as August, 1731, when it was acted, being called 'The Devil to Pay; or, the Wives Metamorphosed,' a Miss Raftor, the star of the period, being Nell, the character made famous by Mrs. Jordan, and afterwards by Mrs. Davison (Miss Duncan). The acting of Dowton as the cobbler, Jobson, is within the recollection of old play-goers. Coffey, the author, adapted the farce from a play by Jevon, 'The Devil of a Wife; or, a Comical Transformation,' in 1686, which was based on the German legend, 'Dr. Faustus,' dramatized by Mountfort, who made free use of Marlowe's version. Balfe's music is melodious and vivacious, but the 'Basket-Maker' is not one of his best works. It was not particularly well executed by the Gaiety artists, who, if spirited, are not refined. Miss Julia Mathews, Miss C. Loseby, Miss Tremaine, Messrs. Lyall, Gaynor and Aynsley Cook sustained the chief characters. Owing to the dancing and a good *mise-en-scène*, 'The Basket-Maker' may again have a short run. The transformation of the two wives,—Letty becoming the Countess and the Countess Letty,—is productive of the mirth which prevailed in the original farce.

CONCERTS.

To be adequately executed in the Handel orchestra, Rossini's 'Stabat Mater' required the triennial festival proportions of band and chorus. As it was the work might just as well have been given in the ordinary concert-room, with its western side open for a larger auditory than usual. The solo singers, however, compensated to a certain extent the weakness of the executive in other respects. It was something to listen again to the still sympathetic contralto voice of Madame Alboni, to mark her perfect phrasing, her noble and yet seemingly effortless accent. She belongs to that grand school of vocalization which is becoming extinct. With her retirement and that of Madame Viardot and Signor Mario the pure Italian method will almost disappear. The grandeur and

power of the organ of Fräulein Tietjens are always exemplified in the 'Inflammatus.' Signori Vizzani and Agnesi both did justice to the tenor and bass parts respectively, but the former was wrong in using his head-notes in the air 'Cujus Animam.' There was a miscellaneous selection besides the 'Stabat.' The instrumental items were two overtures, the grand 'Athalia' of Mendelssohn and the vivacious Exhibition Prelude of Auber, besides M. Gounod's March for the 'Reine de Saba.' Madame Alboni sang her well-remembered air from Rossini's 'Donna del Lago,' which she was wont to give in the palmy days of the Covent-Garden opera. Favourable mention must be made of Mr. Bentham, who is gaining ground, as he proved in Verdi's air, 'Ah! si ben mio' ('Trovatore'), and in the tenor part of Donizetti's imposing quartet from 'Lucia,' 'Chi me frena.' There was a *début* of interest, that of Mdlle. Hermine Pollitzer, a niece of the able violinist. The young lady sang the 'Oh! mio Fernando'; and, so far as intonation and execution of the scales were concerned, gave proof of sound teaching and good practice. There was a lack of power, perhaps; but the colossal *traverse* is trying to the most experienced artiste. Madame Sinico and Signor Caravoglia were the other vocalists. The experiments still further to improve the acoustical properties of the *traverse* arena for the fourth Festival, the rehearsal of which took place yesterday (Friday), and the performances of which are fixed for next Monday, Wednesday and Friday, show what amelioration may be effected with experience. An immense *velarium*, in imitation of that used at the Royal Albert Hall, has been extended from the extremity of the façade of the orchestra to a large proportion of the roof of the grand *traverse*; and, having tested this addition by standing in front of the theatre, which is at the extreme end, we think there is reason to anticipate a successful result of the use of this *velarium*. The system pursued to improve the hearing is that of inclosure, of preventing the sound from escaping into the aisles and leaving mixed noises in the centre of the *traverse*. Next week's programme will be of great interest, acoustically as well as musically. During the Festival, Handel's own harpsichord will be exhibited—a relic to be revered when it is considered that out of that instrument emanated the colossal choral compositions of the master mind, who, like Shakespeare, is for all time.

M. LESCHETIZKY, the Pianoforte Professor at the St. Petersburg Conservatoire, who performed last year at the Musical Union, re-appeared at Tuesday's *Matinée*. His first appearance here was in 1864, when he played in Schumann's Quintet in *c* flat, Op. 44. He selected this work on the 13th. It appears to be a favourite one with pianists, as it has been executed at the Union by Madame Schumann, Madame Auspitz-Kolar, Madame Clauss, and by Nicholas Rubinstein, Herr Pauer, and Herr Jaell. With M. Leschetizky were associated Herr Auer and Herr Otto Bernhardt (violins), M. Van Waefelghem (viola), and M. Lasserre (violinello). Admitting, with Mr. Ella, that this quintet is totally devoid of harsh collision of intervals and crude harmonies—that it does not, in fact, fairly appertain to the ugly school of chamber composition, so much affected in Germany at this period,—we yet cannot regard it as a masterpiece. The pianist has the lion's share of the opening movement, which is brilliant. The theme of the *Marcia* is gloomy enough; but it is relieved by a canto, which is agreeable to the ear. The *Scherzo*, with the trio "Alla Zingara," is quaint and vivacious. There is much artistic device in the working of the *finale*, but it is over-elaborated. With first-class players, this quintet will tell; but, like Beethoven's posthumous quartets, it is better for artists of the second class not to attack such puzzling complications. The string quartets were Mozart's in *d*, No. 7, and Mendelssohn's in *c* flat, No. 2, Op. 12; both replete with melodious imagery and impassioned passages, produced seemingly without labour. The secret of spontaneity is reserved for genius; learning can be acquired. The

solos of the pianist were, his own dashing *mazurka* in *c* flat, Chopin's dreamy *nocturno* in *a* major (what a poetic conception!), and a spirited *gavotte* in *e* minor by the Dutch composer, Heer Silas, whose pianoforte compositions ought to be more often heard.

THE June Concert of the Charity Children at St. Paul's Cathedral is always an imposing spectacle; and there are few sensational effects in music to surpass the burst of youthful voices in the 100th Psalm; but year after year passes, and there seems to be no attempt at novelty. With the powerful aid of a large professional choir, the children sing Mendelssohn's chorale, "Sleepers, awake!" and they join in Handel's anthem, "Zadok the Priest" and the Hallelujah Chorus, as also in the 104th Psalm; but surely, considering the body of accomplished artists assembled for the choir on this occasion, some new compositions, to vary the programme, might be tried. Mr. Goss and Mr. George Cooper presided at the organ alternately.

MR. HENRY LESLIE entered the lists, on the 9th inst., as a giver of Ballad Concerts, on the system so successfully introduced by Mr. John Boosey, and with nearly the same artists. On Monday afternoon, Mr. Henry Leslie gave, in St. James's Hall, an Italian Opera Concert, with the Drury Lane artists, including Mesdames Tietjens, Murska, Sinico, Trebelli-Bettini, Fernandez, and Marimon; Signori Fancelli and Moriani. Besides these singers, Madame Alboni and Mdlle. Thérèse Liébé, the violinist, were engaged.—In the evening, Mr. John Boosey had his second summer Ballad Concert, with Mesdames Sherrington, Edith Wynne, Enriquez, Patey; Messrs. Cummings and Santley. The pianist was the Chevalier de Kotski.

HERR PAUER is a resident pianist, who has conscientiously and continuously devoted his abilities to the performance of the highest order of music. At his annual concert, he was faithful to his traditions. His solo displays were Mendelssohn's *Scherzo* and a *Noveltte* by Schumann, besides his own 'Variations Sérieuses' on a Handelian air. He joined Mdlle. Brandes in the duet of Moscheles' 'Hommage à Handel'; and these two accomplished artists were also associated in Mendelssohn's Duet for Two Pianofortes, Op. 92. Besides these pieces, Herr Pauer, Herr Straus, and M. Vieuxtemps executed Schumann's Trio in *d* minor, Op. 63. The *beneficiaire* was assisted by Miss Sophie Ferrari, Fräulein Drasdil, and Herr Reichardt in the vocal gleanings; Signor Randegger being the accompanist.

MDLLE. IDA HENRY, at her *Matinée*, on the 8th, played Beethoven's Sonata in *c* sharp minor and Chopin's 'Impromptu' for her solo pianoforte performances; and was allied with Herr Ries and Herr A. Van Biene in Schumann's Trio in *d* minor, for piano, violin and violoncello, and with Herr Ries in Mozart's Sonata in *a* major, for piano and violin. Miss Ida Henry is a sure and steady executant, with a nice touch. The singers were Mdlle. d'Englesville and M. Jules Lefort; with Mr. Oscar Beringer as accompanist.

THE London Glee and Madrigal Union, under the direction of Mr. Land (established in 1859), had their second meeting on the 15th. The vocalists are, the Misses J. Wells and Eyles; Messrs. Baxter, Coates, Land, and Lawler. The precision of the part-singing is entitled to eulogium; and the programmes are not confined to glees and catches of the English school, but there is a judicious mixture of German part-songs and Italian madrigals.

THERE have been other concerts this week, including those of M. Pague (one of our best resident violoncellists),—of Madame Anichini Scalia (a professor of singing), who was assisted by Madame Viardot-Garcia, Mdlle. Colombo, and Mdlle. Liebhart; Signori Gardoni, Delle-Sedie, Vera, Kontski, Mattei, Sir Julius Benedict, &c.,—and of Miss Alice Ryall, a new soprano of high promise, who had the co-operation of Miss R. Jewell, Mdlle. Drasdil, Mr. E. Lloyd, Messrs. W. Macfarren, Lazarus, Sheppard, C. Edwards, and Pettit.

PRINCE PONIATOWSKI'S WORKS.

UNDER Royal patronage, and in presence of a rare assemblage of rank and fashion, artistic and literary celebrities, the Roman composer, Prince Joseph Poniatowski (grand-nephew of the last King of Poland), presented under the modest title of "Matinée Musicale," a programme which, commencing with his Mass in F, was followed by selections from his operatic works, besides detached ballads. The Mass was erroneously said to be given for the first time; it has been executed in Paris. There was so much sympathy displayed on Wednesday in St. James's Hall for the Prince's productions,—some of which excited no ordinary enthusiasm,—that it is difficult to express dissent from opinions which seemed to be so universal. Still, sacred and secular music can only be judged by the canons of Art; and the social position of the composer ought to have no influence on criticism. Now, let the question be fairly asked,—whether, if an unknown professor had announced a Mass, the accompaniment to which was a pianoforte, with a few stray bars for the harp, in one number, and the chorus only sustained by the harmonium, any particular curiosity would have been excited in the musical world? Prince Poniatowski has composed several operas, namely, 'Giovanni da Procida,' 'Don Desiderio,' 'Ruy Blas,' 'Bonifazio dei Geremei,' 'Malek Adel,' 'La Sposa d'Abido' (Byron), 'Esmeralda,' 'Pierre de Médicis,' &c.; and he can therefore score if he pleases. In form his operatic specimens are as sacred as the numbers in the Mass. The Prince writes remarkably well for the voices, for as a tenor he has sung on the stage in Italy, and has even attacked the music of Rossini's 'Otello,' which is quite beyond the ordinary scope of amateurs. There is generally, devotional dignity in the choruses of the Mass, but in the isolated pieces for the soloists the operatic type is recognized, as in the setting of the words, "Christe eleison," so superbly sung by Madame Adelina Patti, who had some turns and scales scarcely orthodox, but not the less nice. The same remarks will apply to the tenor solo (Signor Gardoni), "Gratias agimus," and still more strongly to the bass solo, "Agnus Dei" (Mr. Santley). The contralto (Mlle. Sanz) had her turn in the words "Suscipe deprecationem nostram." Surely the trill of the soprano on the division of the word "Ho-mo" was somewhat profane. The two most remarkable settings were those of the "O, Salutaris," for tenor and baritone (harp obbligato), and the "Agnus Dei" for the baritone, magnificently rendered by Mr. Santley. To summarize our impressions of the Mass (which assuredly were not those of the majority of the auditory), the composition has no distinctive character; passages crop up continuously which are suggestive of ideas in other works. The Prince Poniatowski is ingenious in the alternations of *pianos* and *fortes*, and this clever colouring gives an importance to some phrases which look insignificant on the pianoforte and vocal score supplied by the publishers. Madame Cora de Wilhorst's rich and powerful soprano was heard advantageously in the quartet. The Prince conducted the Mass. The pianist was Signor Visetti. Mr. Sidney Naylor was at the harmonium, and Mr. A. Lockwood at the harp. In the miscellaneous gleanings from the Prince's works, 'Contessina,' 'L'Aventurier,' 'Pierre de Médicis' and 'Don Desiderio,' the aid of Signor Ciampi as buffo was resorted to. The selection included 'The Yeoman's Wedding Song,' which Mr. Santley has made so popular; another specimen of a ballad of the old English school was that sung by Madame Patti, 'Farewell, the breeze blows fair.' Prince Poniatowski will be always on safe ground when he writes a solo for the voice.

Musical Gossip.

MADAME ARABELLA GODDARD performed Thalberg's 'Masaniello' fantasia at the Covent Garden Flora Hall Concert, last Saturday; next Monday the pianist will play, at the Philharmonic Society's

Concert, Sir W. Sterndale Bennett's fourth concerto (with the barcarole); and on the following Wednesday she will execute Beethoven's 'Emperor Concerto' in E flat, at St. George's Hall.

SIGNOR MONGINI has thrown up his engagement at the Covent Garden Royal Italian Opera.

AT the 25th annual meeting of the Brighton Sacred Harmonic Society, at the Pavilion, last Monday, a satisfactory report of the artistic and financial progress of the association was submitted. The conductor is Mr. R. Taylor.

CONTRARY to expectation, M. Ambroise Thomas, the composer of 'Mignon' and 'Hamlet,' has been nominated Principal of the Conservatoire, in Paris, in the place of the late Auber, and not M. Gounod, the composer of the 'Médecin malgré Lui,' 'Romeo and Juliet,' and 'Faust.'

HERR WAGNER, who is preparing the 'Niebelungen' for the Bayreuth Teatro, has been to Darmstadt to consult Herr Brand, the machinist, for the scenic effects. Herr Brand constructed the ship for the 'Africaine,' when produced at the Court Theatre, the mechanical effects of which were as accurate as they were astounding, and far surpassed the vessels used in Paris and Berlin.

DR. LISZT's second oratorio, 'Christus,' will soon be given at Weimar and Vienna. His 'St. Elizabeth' will be performed on the 20th in the former city.

HERR HERBECK will be replaced in the direction of the Grand Concerts in Vienna, by Herr Antoine Rubinstein, who will leave St. Petersburg in the autumn for his new post. Herr Herbeck is nominated conductor of the Imperial Opera-House.

THE death of M. Aimé Mailland, at Moulins, is announced. He had taken refuge in that town during the civil war. He composed many operas, amongst which his setting of Lord Byron's 'Lara' is best known. It had a long run at the Opéra Comique in Paris; the English adaptation, brought out at Her Majesty's Theatre by the late Mr. Harrison, did not meet with similar success. M. Mailland's 'Dragons de Villars,' was another of his popular works.

THE Friedrich-Wilhelmstadt Theater of Berlin opened for the summer season at the end of May, with the opera burlesque, 'Elsa von Drabant.'

M. MARTINET, director of the Théâtre Lyrique, has called a meeting of all the members of his company, in order to organize performances, which are to be given as soon as possible, for their benefit, at the principal theatres of Paris. The management of the Vaudeville Theatre have placed rooms at the disposal of M. Martinet for the reception of the artists.

IN some recent notices of the operas of the late Auber, it has been erroneously stated that the 'Premier Jour de Bonheur' was his last work. It was produced at the Théâtre Impérial de l'Opéra Comique on the 15th of February, 1868, the principal parts sustained by Mesdames Marie Roze and Maria Cabol, MM. Capoul, Sainte-Foy, Prilleux, Bernard and Melchisédec. This production, which had a great run, was followed, on the 20th of December, 1869, by Auber's final opera, the 'Rêve d'Amour,' the libretto by MM. D'Ennery and Cormon, the composer's coadjutors in the 'Premier Jour'; but this dream of love had no success, despite the talents of Mesdames Nau (daughter of the Mlle. Nau of the Grand Opéra), Girard and Priola, MM. Capoul, Sainte-Foy and Prilleux; the book was indifferent, and the music was weak. 'Le Premier Jour de Bonheur' had to be revived in consequence of the failure of the 'Rêve d'Amour.' An Italian version of the penultimate opera of Auber would be acceptable, especially if Mlle. Marimon were to enact the chief character, as she did, with such signal success, in Brussels in the winter of 1868, followed by her delineation of Dinorah (Meyerbeer's 'Pardon de Ploërmel').

AT the Principe Umberto Theatre of Florence, 'Marino Faliero' has been successfully produced; the opera is followed by the ballet, entitled, 'La

Follia del Carnevale.' Hervé's *opéra bouffe*, 'Le Petit Faust,' is having a successful run at the Bouffes Parisiens; at the Pagliano Theatre a grand concert was lately given by the Società Orfeo, at which the band of the society played the overture to Weber's 'Oberon,' and the March from Meyerbeer's 'Africaine.' Signora Antonietta Anastasi was encored in the air from 'Robert le Diable.'

THE son of the late Jullien is now in the United States, giving Promenade Concerts.

THE second Triennial Festival of the Handel and Haydn Society, at Boston, commenced on Tuesday morning, the 9th of May, and ended on Sunday evening, the 14th. The orchestra was composed of 113 players, of whom eighty-seven were stringed instrumentalists—twenty-two first violins, twenty-two second violins, fifteen violas, fourteen violoncellos, thirteen double-basses, and one harp, with the customary complement of wood, brass, and percussion. The works performed were, Otto Nicolai's Religious Festival Overture, with Luther's Choral, "God is a castle and defence," Mendelssohn's 'Hymn of Praise' and 'Elijah,' Handel's 'Israel in Egypt,' 'Messiah,' Sir W. S. Bennett's cantata, 'The Woman of Samaria,' a selection from Bach's Passion Music (St. Matthew), the Hallelujah Chorus from Beethoven's 'Mount of Olives,' and his Choral Symphony, No. 9. The other symphonies were, Haydn's in G major, Schubert's in C major, Dr. Liszt's "Preludes," and the unfinished one, Beethoven's C minor. The overtures were, Beethoven's 'Leonora,' No. 3; Schumann's 'Genoveva,' Gade's 'Nachklänge aus Ossian,' Goldmark's 'Sakuntala' (Hindoo legend), Herr Wagner's 'Tannhäuser.' The solo pianists were, Fräulein Marie Krebs, who played a Concerto by Schumann, and Fräulein Anna Mehlig, who performed Beethoven's Concerto in E flat and Chopin's Concerto in F minor. Mr. B. J. Land executed on the organ Bach's Fantasia in G major and Prelude in E flat, Schumann's Fugue in B flat, and Mendelssohn's Sonata in B flat major, besides an improvisation. The *adagio* and *andante* from Beethoven's music to 'Prometheus' were also played. The choraleists numbered 739 voices, divided into 234 sopranos, 194 altos, 137 tenors, and 174 basses. The principal singers were, Madame Rudersdorff, Mrs. J. H. West, and Mrs. H. M. Smith, sopranos; Miss A. Philipps, Miss A. L. Cary, Miss A. Sterling, contraltos; Mr. W. H. Cummings, and Mr. W. J. Winch, tenors; and Messrs. M. W. Whitney, Rudolphsen, and J. F. Winch, basses. Herr Carl Zerrahn was the conductor. The 'Messiah' was the concluding oratorio on the Sunday evening (May 14). The Festival was, according to all accounts, a great success. Of the solo singers, Madame Rudersdorff and Mr. Cummings were expressly engaged, and are now in London. Miss Cary is the contralto, who is travelling with Mlle. Nilsson, and who made such a favourable impression last season at Drury Lane. The programmes were drawn up in no narrow-minded spirit: besides the composers already cited, there were works by Rossini, Mozart, Mercadante, Randegger, &c. The Boston and New York papers award high praise both to Madame Rudersdorff and Mr. Cummings.

GREAT efforts are being made to get up a Musical Society in Calcutta.

DRAMA

LA COMÉDIE FRANÇAISE.

THE only novelty produced by the Comédie Française during the early part of the week has consisted of 'Le Dernier Quartier,' of M. Édouard Pailleron, one of the pieces deferred in consequence of the temporary absence of M. Got. It is a bright, intelligent, and cleverly-written play, in two acts, and in verse, showing a tableau of conjugal infelicity produced in the *lune de miel*, which has run through its last quarter. M. Got resumes the part of Raymond, the long-suffering hero, whom accident befriends and enables to issue triumphant from an ordeal which comes in the nick of time. This character, of which M. Got was the creator, is,

it is needless to say, superbly presented. On Thursday 'Le Mariage de Figaro' was given. On Tuesday 'Mercadet,' and on Wednesday 'Madlle. de Belle-Isle.' To the performance of the masterpiece of Beaumarchais we shall probably refer hereafter.

ROYALTY THEATRE.

THE Royalty Theatre re-opened this week, under the management of Mr. Nation. The opening programme was announced as altogether new, but a two-act comedy, by Dr. Westland Marston, entitled 'Lamed for Life,' is the only portion of it which can claim to rank as an absolute novelty. A modern farce is generally an old farce re-adapted; and a man who calls 'The Gay City' a novelty is not altogether unlike the Irishman who preaches on the advantages of clean linen on the strength of having turned his shirt. Burlesques, too, are to the casual observer as much alike as a flock of sheep, and 'Nell Gwynne,' with the substitution of negro melodies for its funeral music, might pass for any one of a score of burlesques recently exhibited. 'Lamed for Life' is a genuine work of art, slight in structure, but original in conception, and wrought with much pains and taste. It has remarkable tenderness, a pleasant and interesting story, some poetic grace, and no small measure of characterization. Dr. Marston has always excelled in his heroines, and in this play he has not come short of his previous efforts. Grace Elliott is worthy to take her place in the gallery which contains the Lady Mabel, of 'The Patrician's Daughter,' and Lilian, in 'Life for Life.' She belongs to those women who come to heal and not to wound; to elevate and purify, not to degrade and sink. She is beloved by John Cleveland, a young doctor, who has become lamed for life in the heroic rescue from fire of the young brother of the heroine. Compelled now to walk with a crutch, Dr. Cleveland finds his whole happiness in the exercise of his profession and in the love of his mother. The love of Grace he does not claim. She has, it is true, come to visit him at the little sea-side hotel at which he and his mother are staying. Gratitude may, however, and probably does account for her action in this matter; and the Doctor's modesty and timidity are too great to allow him to dream of being worthy of one who unites every characteristic grace and virtue of her sex. So afraid is he of owing to grateful memories the response he would claim from love that the issue of the struggle would be doubtful did not chance interpose. Cleveland sees that a close intercourse exists between Grace and a certain mysterious individual in whom he recognizes one Markham, a fraudulent banker, for whose arrest a warrant is issued. His endeavours to save Grace from this man appear fruitless, and with bitter pain he perceives, as he thinks, that her love is fixed upon a reprobate. He makes a passionate appeal, urging her by the secret love he has borne her not to degrade herself by an alliance with a swindler. His story is heard with rapture, and an unexpected avowal that his love is shared puts a pleasant and unexpected stop to his importunities. Markham is the brother-in-law of Grace, whose meetings with him have been solely for the purpose of strengthening him in the resolutions of amendment and self-sacrifice he has formed.

Full justice was done to the very touching end of the story by the acting of Miss Ada Cavendish, by whom the heroine was impersonated. Miss Cavendish had been good throughout: in rendering the love passage she showed, however, a delicacy, subtlety and refinement such as are rare upon the stage. Taking up, with a soft tremulous voice and with a finely-expressed mingling of maidenly timidity with the boldness conferred by love, his half-finished avowal she demanded of her unnecessarily timid and reticent lover, was it necessary for her to continue the tale he had begun? Finding no response, she continued, and made one of the most delicious declarations ever heard on the stage. Mr. Forrester showed full comprehension of the character of Cleveland, and some expository ability. Mr. Vincent gave a coarse but not wholly ineffective rendering of the Hon.

Fred. Random, a kind-hearted fool, whose impetuosity is always hurrying him into unintentional cruelty of speech. Mrs. Tillett was respectable as the mother of the hero. Mr. Wood gave a curious picture of a country lout, one of the patients of the Doctor, and Miss Kemp presented satisfactorily a good and novel specimen of the genus landlady. The success of the comedy was complete.

LYCEUM THEATRE.

THE last week of purely dramatic performances has been reached at the Lyceum, and the theatre will hereafter be delivered up to the eccentricities of Opera Buffa. The stages of declension by which the house has passed from genuine comedy, as presented by the Vaudeville company, to the species of absurdity now prevalent, have been gradual. Each week has seen a falling off, and the past week, except for an admirable piece of character-acting by M. Lesueur, might as readily be classed with the coming season as with the past. 'Le Capitaine Bitterlin' is a dramatic version of a pleasing novelette by M. Edmond About, published in 1859 with the title of 'Trente et Quarante.' A curious old relic of the army has lived alone with his daughter, and has grown as cross-tempered, miserly, and cynical a specimen of humanity as can be found in a day's journey. His daughter's lover tries vainly to obtain from him a word of kindness. All attempts to soften the churl are vain, and equally vain are efforts to break through the circle of isolation in which he keeps his child. The vice against which Le Capitaine Bitterlin is most bitter is gambling. One day the daughter's lover, standing by the public table at Baden, quits his place, leaving a louis upon the black. With interest first, then with excitement, Bitterlin watches the money double and quadruple itself. He sits beside the growing pile, shifts and alters the stakes, and sees with all the gambler's fierce delight the progress of the game. In the end his vicarious conquest is complete. He is master of the field and possessor of a very large sum of money, while the bank is broken. Now comes his shame and penitence. The man on whose behalf he has played refuses to take back the money, and Bitterlin finds himself compelled to accept the profits of his venture and the reputation of a gambler. How ultimately this money becomes the means of bringing about a marriage between the lovers, and how Bitterlin gives his consent to a union he believes he is forcing upon two reluctant beings, may be guessed by those who know how ingeniously and cleverly in prose fiction M. About develops the eccentric types of character he depicts. But the things which are most effective in a romance are of little use for stage purposes. The drama constructed by M. de Nasac, in conjunction with M. About, out of this whimsical notion fails in many respects, and is scarcely even amusing. M. Lesueur presents with great ability the more salient points in the character of the Captain. To elaborate, however, to the requisite degree a character of this kind requires more time than is afforded. The scene in particular in which the gambler's madness seizes upon the inveterate enemy of gambling, and in which the old man is shaken to the very soul by passions of acquisitiveness and greed, while all the time his labour is for another, is necessary to the full development of his nature. Yet, for obvious reasons, it is omitted from the acting edition. We may leave the point, however, where it is. The reasons which render the stories most charming to read most unsuited to the stage are too numerous and too important to be hurriedly dealt with. M. Lesueur makes a good picture of the old captain, and gives a very comic representation of his churlishness and ill-humour. No living actor can depict better than he out-of-the-way types of cranky and disagreeable, if not positively irreverent age. *Henri de Luc*, the lover, replacing in the acting version the Italian nobleman who forms the hero of the original, was well given by M. Tony-Riom. Mdlle. Désirée played agreeably the ingenuous heroine. Mdlle. G. Gauthier enacted an early mistress of the lover, who has undergone in the play

a process known as toning down, and M. Lucco presented *Lord Grimm*, a character that had undergone like treatment in the representation. Following this piece came the musical burlesque, by MM. Chivot and Duru, 'Fleur de Thé,' given by MM. Désiré, Léonce, Gourdon, Bordier; Madame Bérthal and Madame Vizeniti. The prettiest thing about this piece is the title. We should not be far wrong in calling this the only pretty thing about it.

Dramatic Gossip.

MR. H. T. CRAVEN'S drama, 'Milky White,' has been revived at the St. James's Theatre, with Mr. Craven in his original part of the deaf milkman, who gives his name to the production. The piece is one of the best of its class in the language, and Mr. Craven's representation of the deaf man is a thorough clever piece of acting; Mr. Lionel Brough presented the comic servant of the piece, and Miss Brough played its heroine.

A NEW drama by Mr. Falconer is to be produced ere long at the Princess's Theatre. The announcement will, doubtless, have great interest for those compelled to form a portion of that first night's audience upon which Mr. Falconer makes such merciless demands.

THE new exhibition at the Egyptian Hall, upon which the title of Pantoscope has been bestowed, consists of a series of pictures of scenic incidents connected with the siege of Paris. These are executed by known artists, and are many of them of high merit. The exhibition is not to be classed with works of a similar kind by which it has been preceded.

THE Paris theatres are beginning to make up for lost time; the Théâtre des Variétés gives 'Maman dine chez Moi,' a comedy, in one act; 'Léopold Robert,' a drama, in one act, by Charles Noël, in which M. Taillade acts admirably in the principal rôle; and a sort of medley, 'Les Pupazzi,' by M. Lemercier de Neuville, including literary and dramatic imitations and caricatures by MM. Henri Monnier, Lesueur, Mélingue; it consists of 'Triolet des Prunes,' by les Frères Lionnet; 'Un Plaidier,' par un Avocat (M. Lachaud); 'Une Idée par Jour'; 'Poésie et Roman'; 'Variations Épileptiques,' by a musician (M. Offenbach); a Ballet, 'L'Amour vaincu,' in which Mdles. Léontine Vernet and Virginie Magny bring the performance to a conclusion.

THE Théâtre du Palais-Royal re-opened on Tuesday, the 19th instant, with the revival of 'Gavaut, Minard & Co.,' the successful comedy, in three acts, by M. E. Goudinet. The company includes Mesdames Alphonsine, Reynold, Priston, G. Ollivier; MM. Geoffroy, Hyacinthe, Lhéritier, Lasouche, Priston, and Pellerin. The opening of the Théâtre des Folies-Dramatiques, the scene of M. Hervé's opéra-bouffe, in Paris, is also announced.

THE Comédie-Française is giving M. Ponsard's comedy, in one act, 'Horace et Lydie,' with M. Prudhon and Mesdames Lloyd and Tholer; 'Faute de s'entendre,' comedy, in one act, with M. Coquelin, cadet, as Blum; and Molière's comedy, in three acts, 'Le Malade Imaginaire,' with M. Thiron as Argan, the *malade imaginaire*; M. Prudhon, as Béralde, and M. Kune, as Diafoirus; and Mesdames Nathalie, Dinah-Félix and la petite Cassothi, as Beline, Angélique and Louison.

We learn by telegraph that the Stadt Theatre, Breslau, is in flames.

At the Théâtre des Fantaisies Parisiennes, Alcazar, Brussels, M. Offenbach's *opéra bouffe* in two acts, 'Les Bavards,' has been very successfully performed. The Belgian papers speak in high terms of a new singer, Mdle. Chain, and of Mdle. Clary in the character of Roland; M. Edouard appears in the part of Torribio, which he originally performed in Paris.

THE Victoria-Theater of Berlin, has passed into the hands of Director Behr, of Leipzig, who will take the management of it in September.

THE General Meeting of the German Theatrical Union took place at Cassel, on the 19th of May.

THE following novelties are announced for the ensuing season at the Hofburgtheater of Vienna: 'Maria von Schottland,' by W. von Wartenegg; 'Der moderne Achilles,' by Weilen; 'Sein Dämon,' by Bauernfeld; 'Liebe ohne Achtung,' by Ferrari; 'Ein wunder Flech,' by an anonymous author; and 'Moritz von Sachsen,' from the French, by Förster.

THE Apollo Theatre of Rome, was, according to the *Fanfulla*, filled with an enthusiastic and most fashionable audience on the occasion of Signora Ristori's appearance in 'Fedra.' At the end of each of the five acts, the eminent actress was unanimously recalled, and her great success in the impersonation of Fedra must be added to the long list of triumphs in her dramatic career. After 'Fedra,' Signora Tessero-Guidone, who had just performed at the Teatro del Valle in the third performance of 'Nerone,' appeared with Signor Salvadori, in the brilliant comedieta by Giraud, entitled, 'I Gelosi Fortunati.'

'AMBIZIONE E AMORE,' a new comedy in four acts, by Signor Antonio Molinari, lately brought out at the Teatro Rossini of Venice, has been well received.

M. ÉMILE MARCK, director of the Theatre of Strasburg, who has undertaken an artistic tour for the benefit of the sufferers by the bombardment of Strasburg, has given a successful concert in Brussels, at the Vaux-Hall du Parc. In addition to the artists, members of the Conservatoire of Strasburg who accompanied him, the orchestra of the Théâtre Royal de la Monnaie contributed to the entertainment.

MRS. CHARLES MATHEWS made her first appearance in America on the occasion of her husband's benefit, when she played in the 'Golden Fleece' and 'The Comical Countess.' Mr. Mathews has appeared as Sir Symon Simple in 'Not Such a Fool as he Looks.'

THE death is announced of the Baron von Münch-Bellinghausen, the well-known Austrian dramatist and poet, who became popular and famous under the name of Friedrich Halm.

SIGNOR VALENTINO CARRERA will shortly contribute to the *Rivista Europea* a series of dramatic studies, consisting of sketches of the best Italian dramatists, commencing with Count Giovanni Giraud, and continuing with Nota, Augusto Bon, Giacometti, Niccolini, Carlo Marengo, down to Paolo Ferrari, Gherardi del Testa, Teobaldo Cicini, and the most recent writers of the present day. These sketches, from the pen of a genial dramatic critic such as Signor Carrera, will afford a survey of all that is most important in the history of the modern Italian stage.

ANTIQUARIAN NOTES.

The Earliest Notice of Shakspeare as a Poet.—In reply to Mr. M'Grath's insinuations that I suppressed certain words in my quotation from Carew's letter, and thereby made the date of the tract seem earlier than it was, I beg to observe that it is Malone who is answerable for making the mistake in the extract, and not I. Marlowe's name does not once appear in any way in the tract, and Camden's Remains were published in 1605, not 1614, to which latter year, Mr. M'Grath evidently wishes the letter to be postponed. Had Mr. M'Grath, before attacking me, glanced at the passage in question, as printed in any single one of the numerous editions of Camden's Remains, he would not have exposed his own ignorance, nor, what is of far more consequence, Malone's blunder, for it is evident now, that the reason why the passage has hitherto had so little attention paid to it arises from this fact of Malone's insertion of Marlowe's name.

EDWARD SCOTT.

TO CORRESPONDENTS.—C. T.—S. C.—J. C.—W. B.—T. S.—S. H. D.—G. B.—R. S.—J. W. S.—W. R. N.—G. H. D.—G. E. E.—W. D.—C. W. D.—received.

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(PATENT.)

Sole Manufacturers, CHAPPELL & CO. 50, New Bond-street.

THIS Instrument materially assists any person to play on the Pianoforte, Organ, Harmonium, Violin, &c., strengthening the fingers, giving elasticity to the touch, and greatly assisting any student anxious to gain proficiency.

Price 15s., or with Ivory Keys, 18s. (including the Exercises for practice), sent to any part of the country, carriage free, on receipt of Post-office Order.

It is invaluable for Schools, saving the wear and tear of Pianoforte consequent on the eternal practice of exercises, the constant noise of the Instrument, and for practice when the Pianoforte is engaged, or whilst travelling, reading, or following any sedentary occupation.

Drawings Nos. 1, 2, and 3, are appliances attached to the sides and back of the *Digitorium*, to produce great tension of the fingers. Drawings Nos. 4 and 5 are appliances to ascertain and acquire the exact position and distance required for the Hands, Wrists, and Arms, in playing on the Pianoforte. No. 4, a slide connected with the bottom of the *Digitorium*, which can be drawn in and out at will, so as to suit all sizes of Fingers and Hands. No. 5, an appliance raised and lowered at will, on which the Wrist rests.

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Each hand is used separately.

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TESTIMONIALS.

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Sir,—I have much pleasure in stating that I believe the use of your *Digitorium* must be attended with very good results; it must give strength to the fingers, and render them independent, and I consider it a valuable invention.

I remain, Sir, yours truly,

CHARLES HALLE.

30, Greenheys, Manchester.

From Dr. E. F. RIMBAULT, LL.D. F.S.A.,
Musical Examiner to the Royal College of Preceptors.

A good method of imparting quickness and flexibility to the joints of the fingers has long been a desideratum to the Piano-player. The paramount difficulty in learning to play the Piano does not consist in overcoming the notes and characters, but in the weakness and awkwardness of the fingers. The celebrated Clementi was remarkable for the perfect evenness and beauty of his touch in playing rapid passages. The means by which he attained this execution he was unwilling to disclose. It is now known that he effected it by playing his scales very slowly, and with great pressure of each individual finger.

A good touch, of which not only the volume, but even the more or less melodious quality of the tone is the result, is the consequence of the entire freedom and independence of the fingers. Neatness of execution is impossible, unless all the fingers have an equal degree of strength and agility.

The practical utility of a simple and inexpensive apparatus like the one we have described must be apparent at a glance to all who consider the subject with the least attention. We confidently, then, recommend the *Digitorium*, because we feel assured it is calculated to be of essential benefit in training the fingers to Pianoforte work.

From JULES BENEDET, Esq.

Sir,—I beg to thank you for the very ingenious little instrument that you have sent me, which, by its very simple construction and explanation, will prove a useful auxiliary to the musical student.

I remain, Sir, yours faithfully,

J. BENEDET.

3, Manchester-square.

From GEORGE PRIOR, Esq., Mus. Bac. Oxon.

Sir,—Please send me six more *Digitoria*. I find them extremely useful.

Yours truly, GEORGE PRIOR.

Organist and Choir-Master, Cathedral, Peterborough.

From LINDSAY SLOPER, Esq.

Mr. MARSH having submitted to me his invention, the *Digitorium*, I have much pleasure in stating that its use cannot fail to result in the object sought, the strengthening of the fingers; and that, amongst the various mechanical methods invented for that purpose, it is at once the simplest, and, from its approximation to the Instrument, the best.

LINDSAY SLOPER.

70, Cambridge-terrace, Hyde Park.

From HERBERT S. OAKELEY, Esq.

The *Digitorium* invented by Mr. MYRS MARSH appears to me to be a very useful little Instrument, as it is the best invention of the kind; it should be possessed by students both of the Pianoforte and Organ.

HERBERT S. OAKELEY, M.A.,

Professor of Music, Edinburgh University.

From HERR GANZ.

Sir,—I have examined your *Digitorium*, and find it very useful. I shall have much pleasure in recommending it to my friends and pupils.

I remain yours faithfully,

WILHELM GANZ.

15, Queen Anne-street, Cavendish-square, W.

From LINDLEY NUNN, Esq., Mus. Bac. Cantab.

Sir,—Having used several of your *Digitoria*, I find them a most valuable aid in overcoming the mechanical difficulties of Pianoforte-playing.

Faithfully yours,

LINDLEY NUNN.

Organist, St. Mary's Tower, Ipswich.

From HERR WALDEMAR MALMENE, Mus. Bac. Cantab.

Sir,—I find the *Digitorium* all the various testimonials represent it to be; I therefore enclose F. O. Order for ten of them for the use of my pupils.

Yours truly,

WALDEMAR MALMENE.

Londonderry, April 3rd, 1867.

From BRINLEY RICHARDS, Esq.

Sir,—Your *Digitorium* is one of the most simple and useful inventions which I have yet seen for the use of Pianoforte-players; and the very portable size in which it is constructed renders it acceptable both to professors and pupils.

I remain truly yours,

BRINLEY RICHARDS.

6, St. Mary Abbott's-terrace, Kensington, W.

From C. W. ROBINSON, Esq.

Sir,—I shall feel much obliged by your sending me one of your *Digitoria*. I consider it an admirable invention.

Yours truly,

C. W. ROBINSON.

Organist and Choir-Master, University College, Oxford.

From BOYTON SMITH, Esq.

DEAR SIR,—I find the *Digitorium* extremely useful; to professors I think it very acceptable, as it affords a means of keeping the fingers in good working order, when engagements leave them little time for practice. Its compact form renders it convenient for travelling, enabling one to utilize the time thus occupied; I shall have much pleasure in recommending it.

Yours truly,

BOYTON SMITH.

Organist and Choir-Master, Holy Trinity, Dorchester.

The COLLEGE,

46, Ladbroke-square, Kensington Park.

Sir,—I find the *Digitorium* a most useful auxiliary in my school; the pupils quickly acquire a good position of the hands and a clear touch on the Pianoforte.

Yours, &c.

ANNE LEWIS.

From C. CLARKE, Esq.

Sir,—The *Digitorium* you sent me a few months ago has wonderfully improved the touch and execution of my pupils; rendering the fingers flexible, strengthening the wrist, &c. Please send me two more as soon as possible.

Yours truly,

C. CLARKE.

Organist of St. John's, Dorchester.

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Agents: for SCOTLAND, Messrs. Bell & Bradford, and Mr. John Menzies, Edinburgh;—for IRELAND, Mr. John Robertson, Dublin.—Saturday, June 17, 1871.